Anne Shuttleworth

e. 6.
1.-2.

Four SONATAS or DUETS

For two Performers on ONE

PIANO FORTE

OR

Harpsichord

Composed by

CHA.S BURNEY Mus. D

Price 10. 6.

London.

Printed for the Author and Sold by R. Bremner in the Strand
and at all the Music Shops

BRITISH MUSEUM

PREFACE.

As the following pieces are the first that have appeared in print, of this kind, it may be necessary to say something concerning their utility, and the manner of performing them.

That great and varied effects may be produced by *Duets upon Two keyed-Instruments*, has been proved by several ingenious compositions, some of which have been published in Germany; but the inconvenience of having two Harpsichords, or two Piano-Fortes, in the same room, and the short time they remain exactly in tune together, have prevented frequent trials, and even the cultivation of this species of music, notwithstanding all the advantages which, in other respects, it offers to musical students. The playing Duets by *two persons* upon *One instrument*, is, however, attended with nearly as many advantages, without the inconvenience of crowding a room, or of frequent or double tuning: and so extensive is the compass of keyed-instruments, that the most full and elaborate compositions must, if played by one person, leave many parts of the scale unemployed; which, perhaps, first suggested the idea of applying Pedals to the Organ. And though, at first, the near approach of the hands of the different performers may seem aukward and embarrassing, a little use and contrivance with respect to the manner of placing them, and the choice of fingers, will soon remove that difficulty.

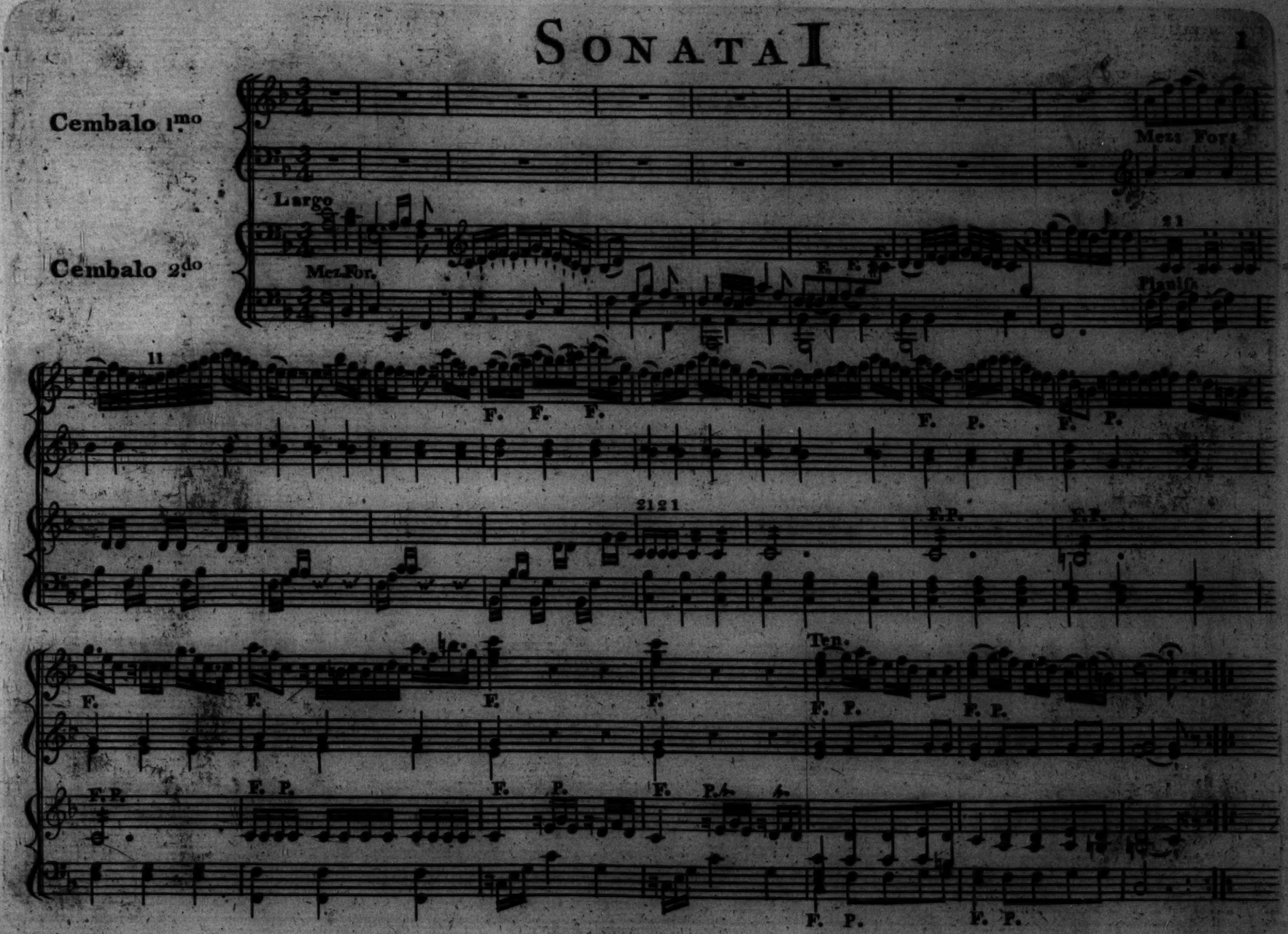
Indeed, it frequently happens, that when there are two students upon the same keyed-instrument, in one house, they are in each other's way; however, by compositions of the following kind, they become reciprocally useful, and necessary companions in their musical exercises.

Besides the *Amusement* which such experiments will afford, they may be made subservient to two very useful purposes of *improvement*, as they will require a particular attention to *Time*, and to that clair-obscure which is produced by different degrees of *Piano* and *Forte*. Errors committed in the *Measure*, by either of the performers of these pieces, who may accelerate, retard, or otherwise break its proportions, will be sooner discovered, and consequently attended with more disagreeable effects, than if such errors were committed by a single player, unaccompanied; as the harmony, and consent of parts will be totally destroyed by the least deviation from strict time of either player, unless the other give way, and conform to the mistakes that are made. And with respect to the *Pianos* and *Fortes*, each Performer should try to discover when he has the *Principal Melody* given to him, or when he is only to *accompany* that Melody; in order, either to make it more conspicuous, or merely to enrich its harmony. There is no fault in accompanying, so destructive of good melody, taste, and expression, as the vanity with which young and ignorant Performers are too frequently possessed, of becoming *Principals*, when they are only *Subalterns*; and of being heard, when they have nothing to say that merits particular attention. If the part which would afford the greatest pleasure to the hearer be suffocated, and rendered inaudible, by too full, and too loud an accompaniment, it is like throwing the capital figure of a piece into the back-ground, or degrading the master into a servant.

It is hoped, however, that the great strides which the executive part of Music, at least, makes towards perfection, in this metropolis, abounding at present in a greater number of capital performers, of almost every kind, than any other in Europe, will soon render such remarks as these useless; and that something analogous to *Perspective*, *Transparency*, and *Contrast* in painting, will be generally adopted in music, and be thought of nearly as much importance, and make as great a progress among its students, as they have lately done in the other art.

St. Martin's-street, Jan. 1777.

Sonata I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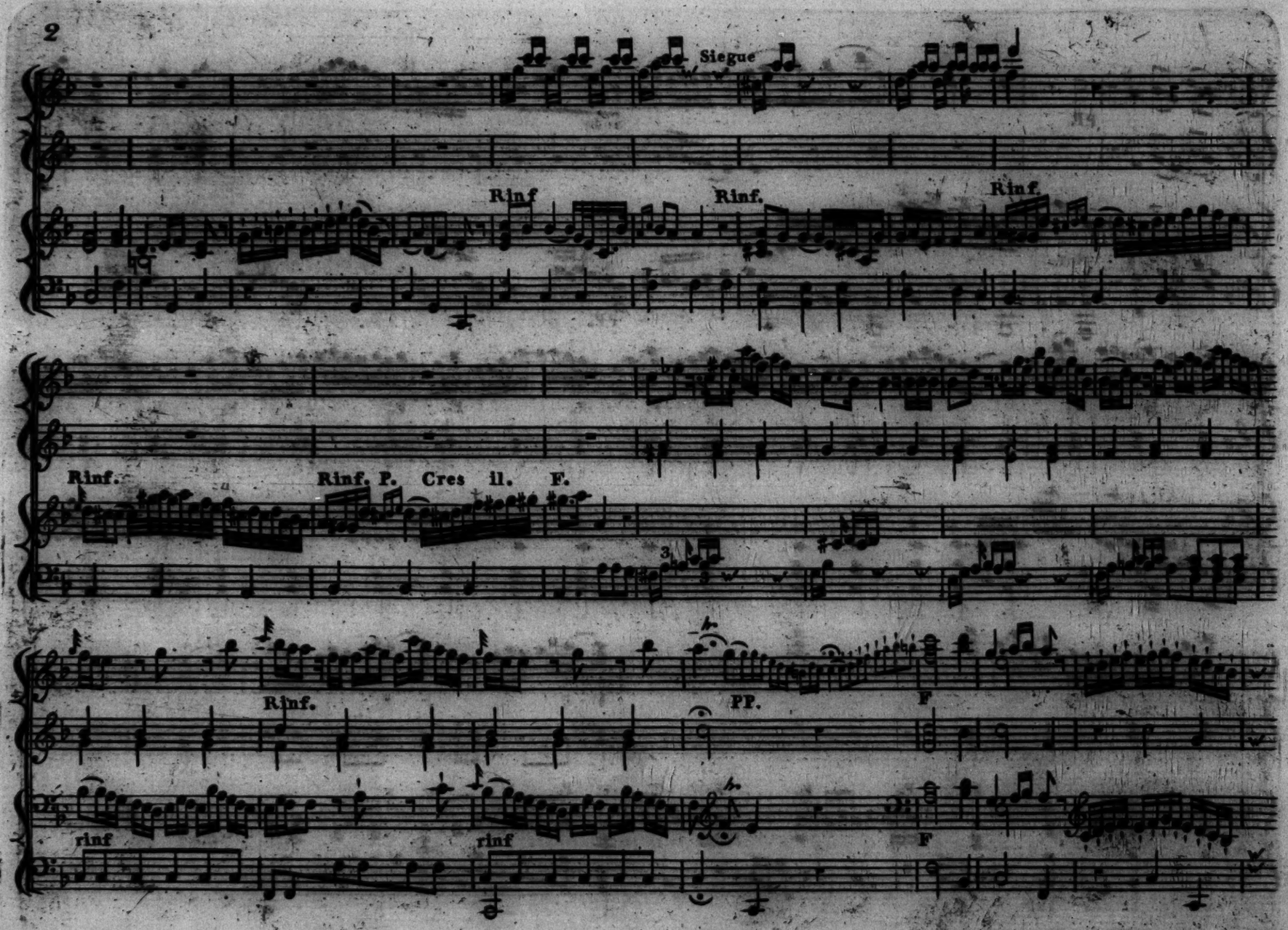
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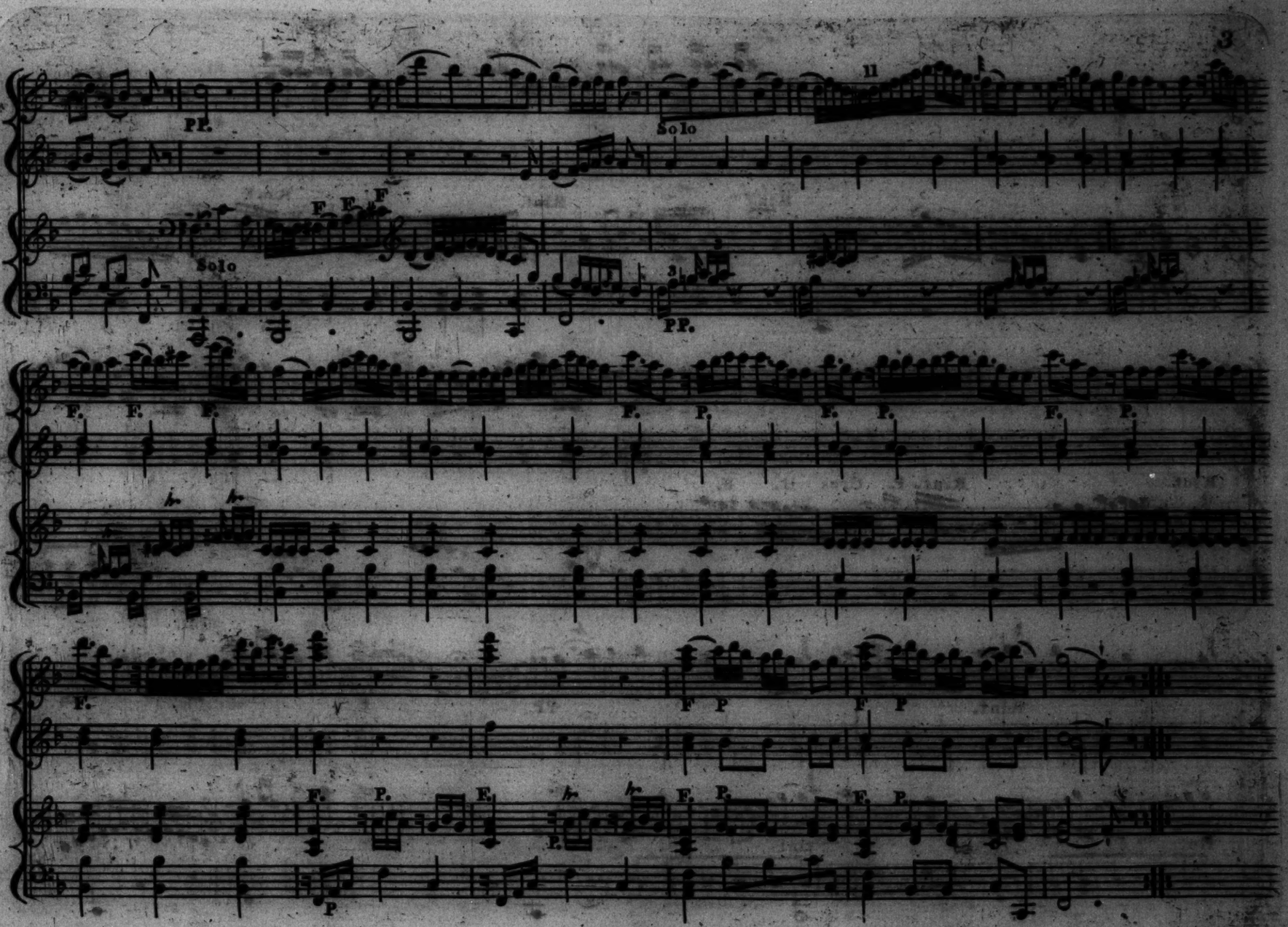
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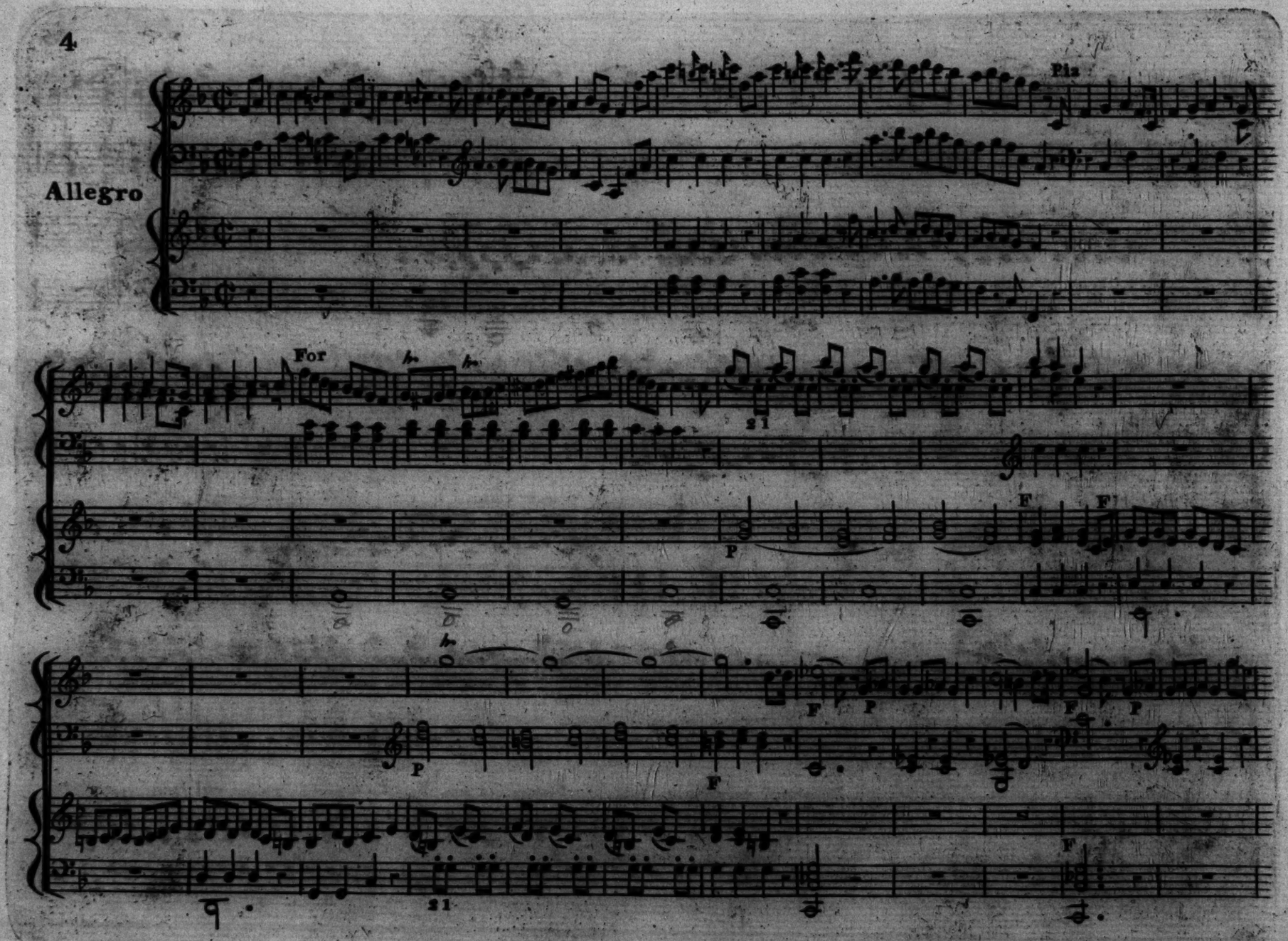
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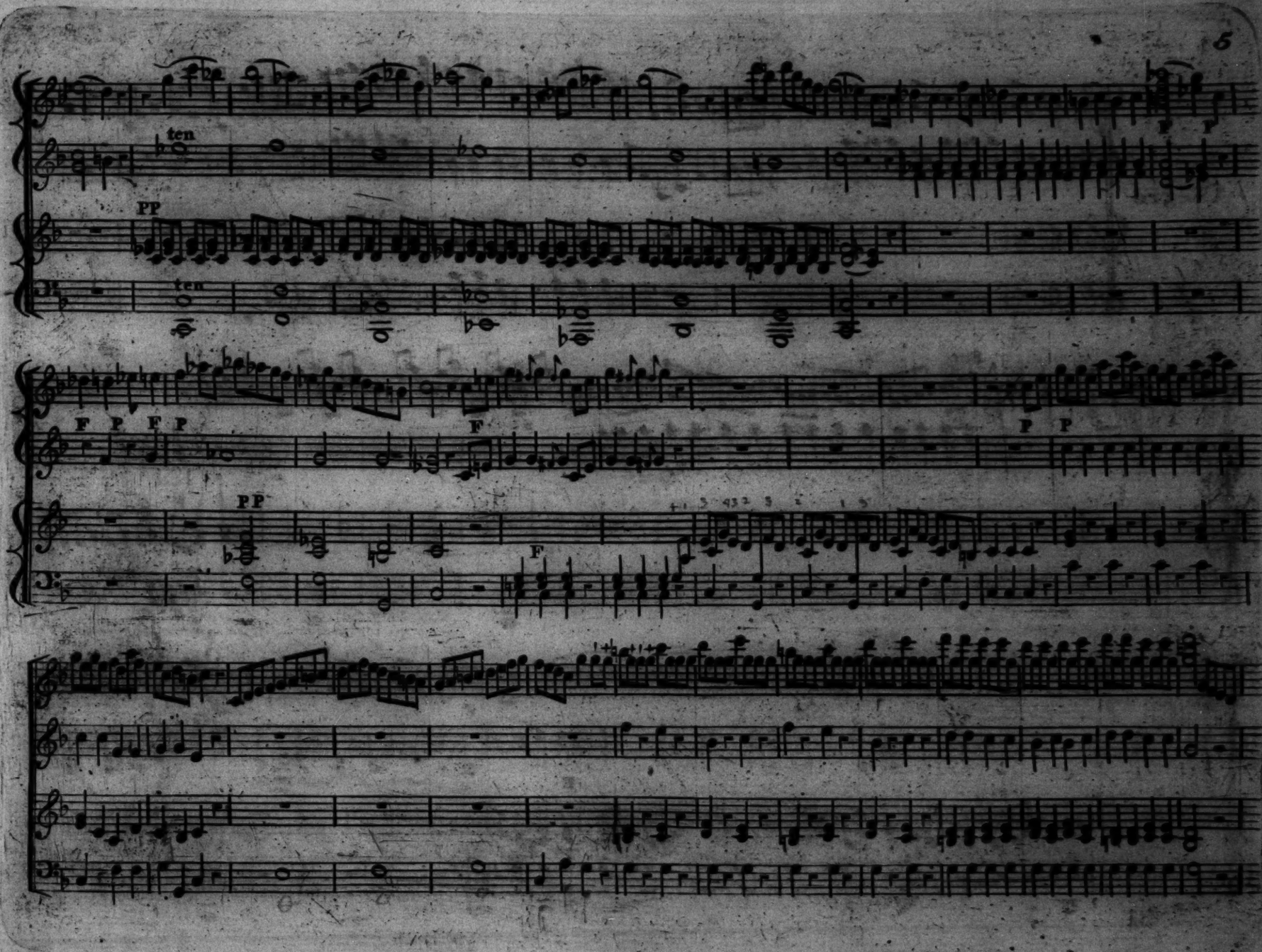
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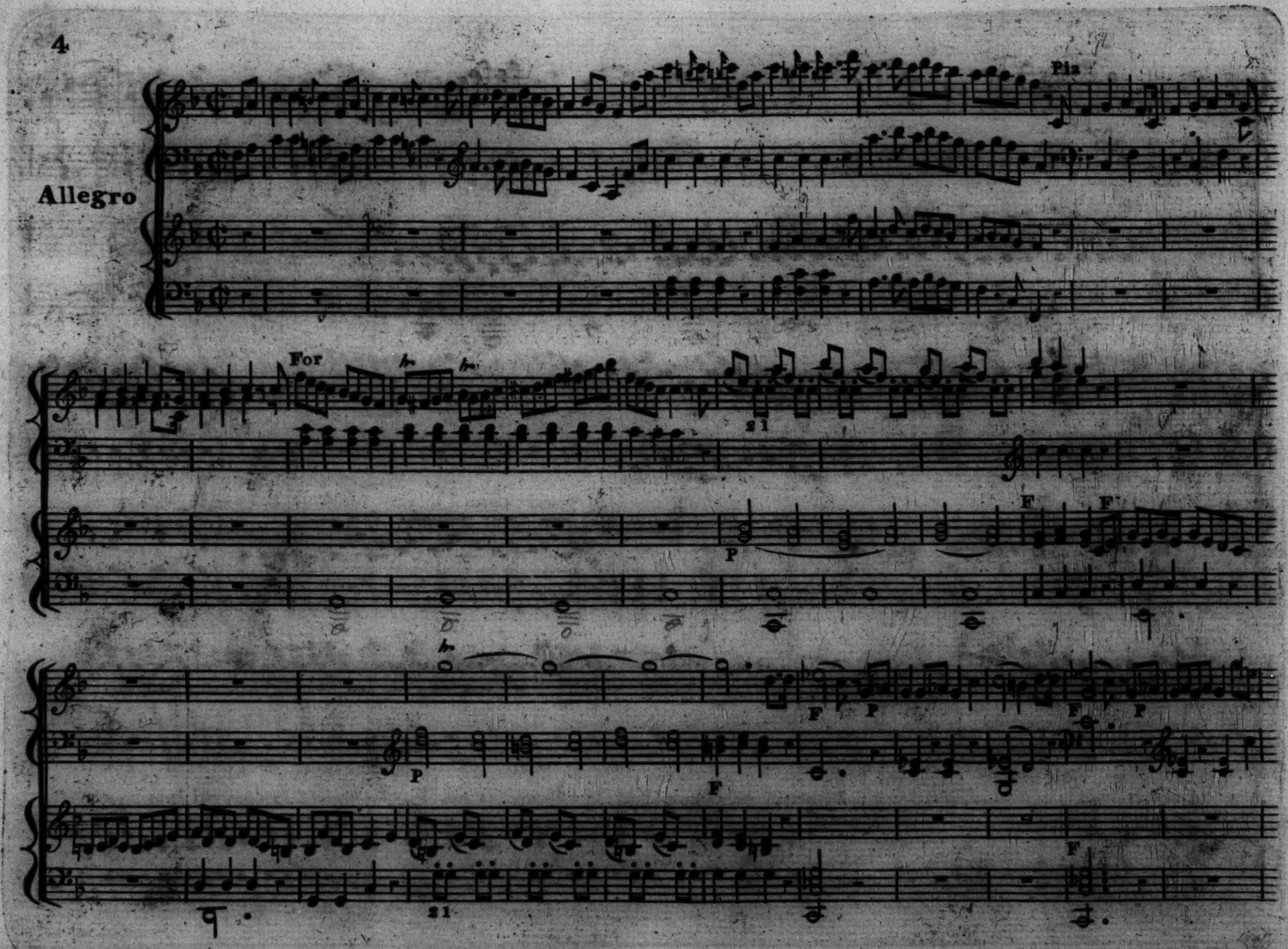
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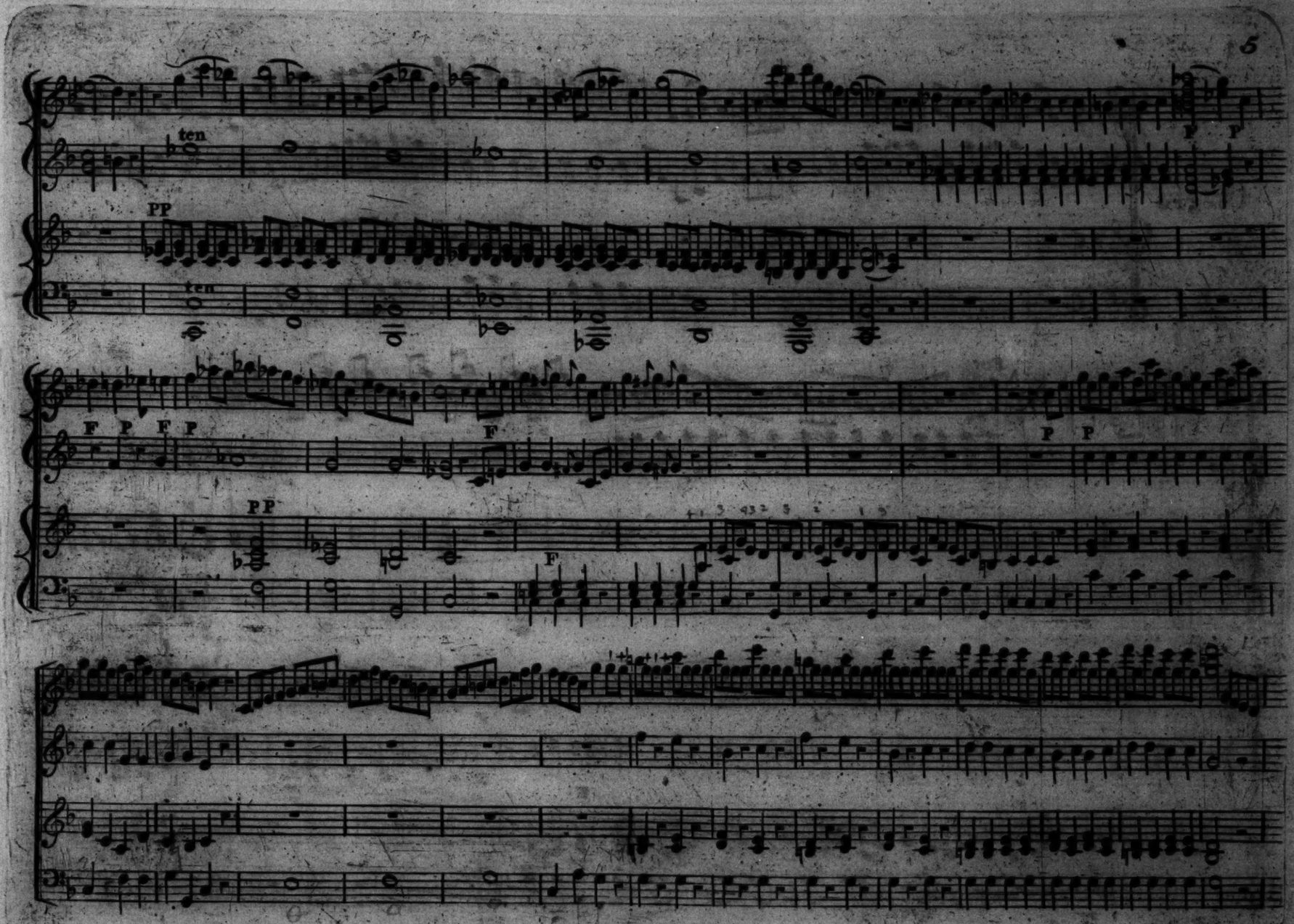
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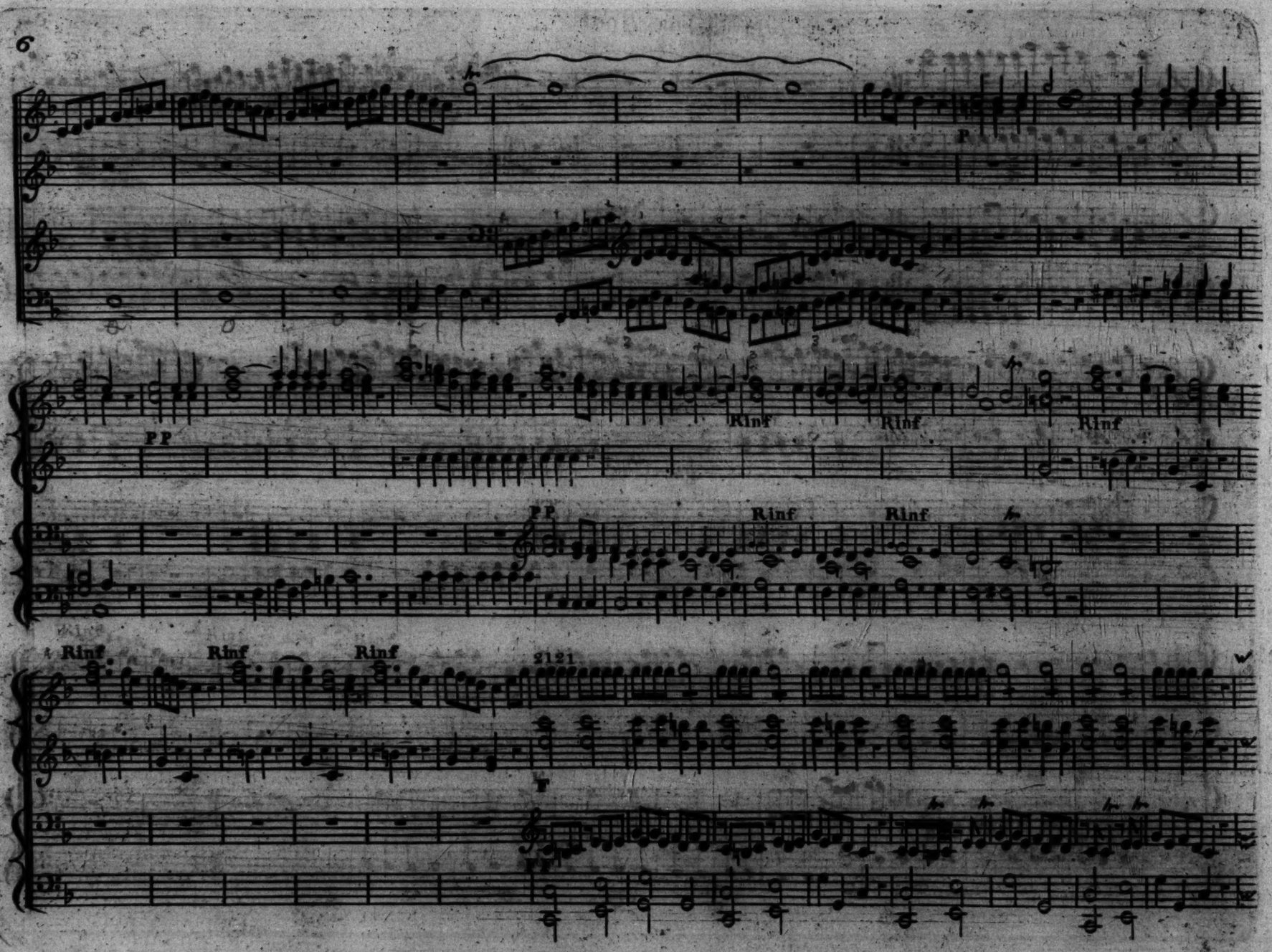
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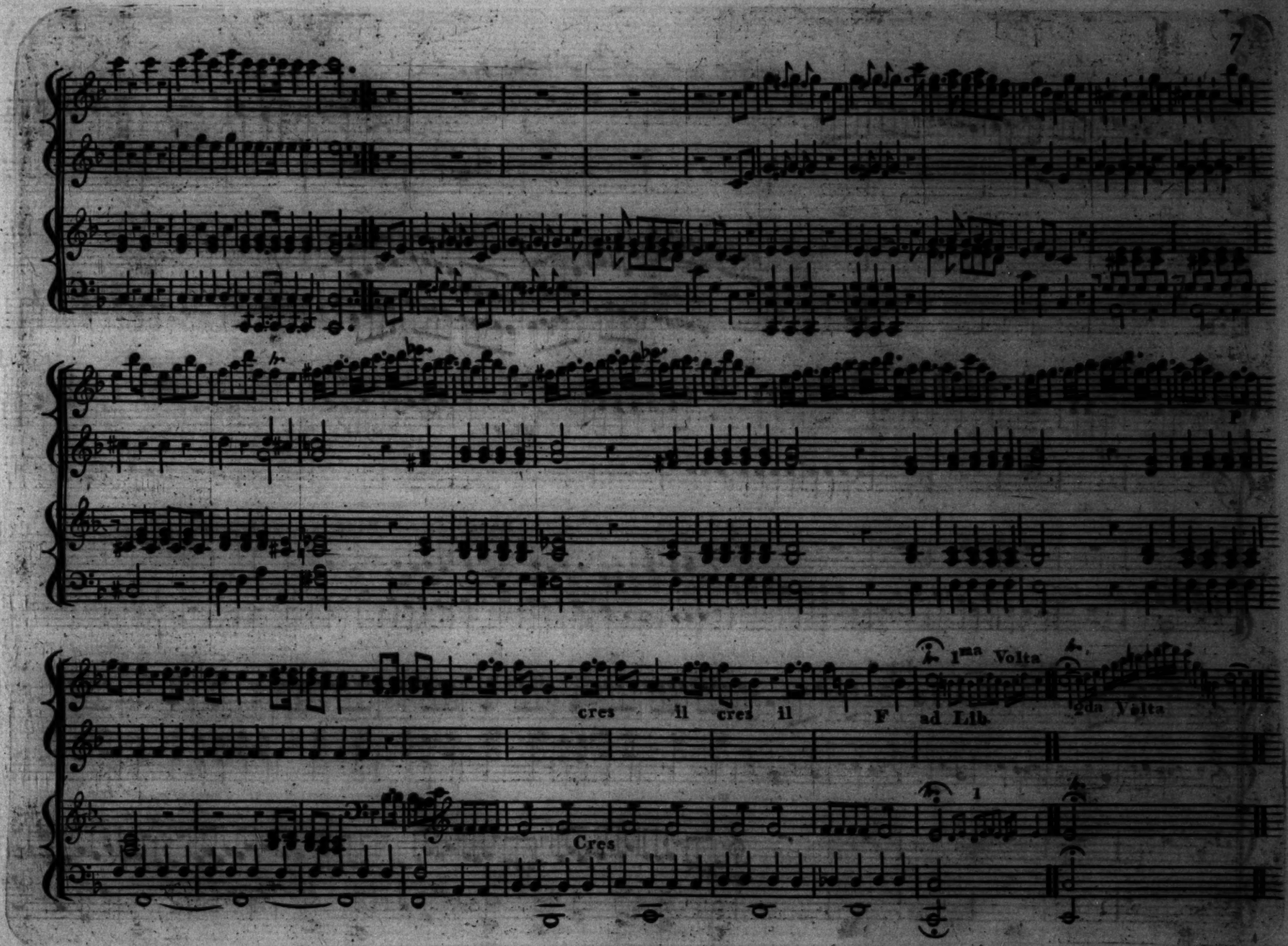
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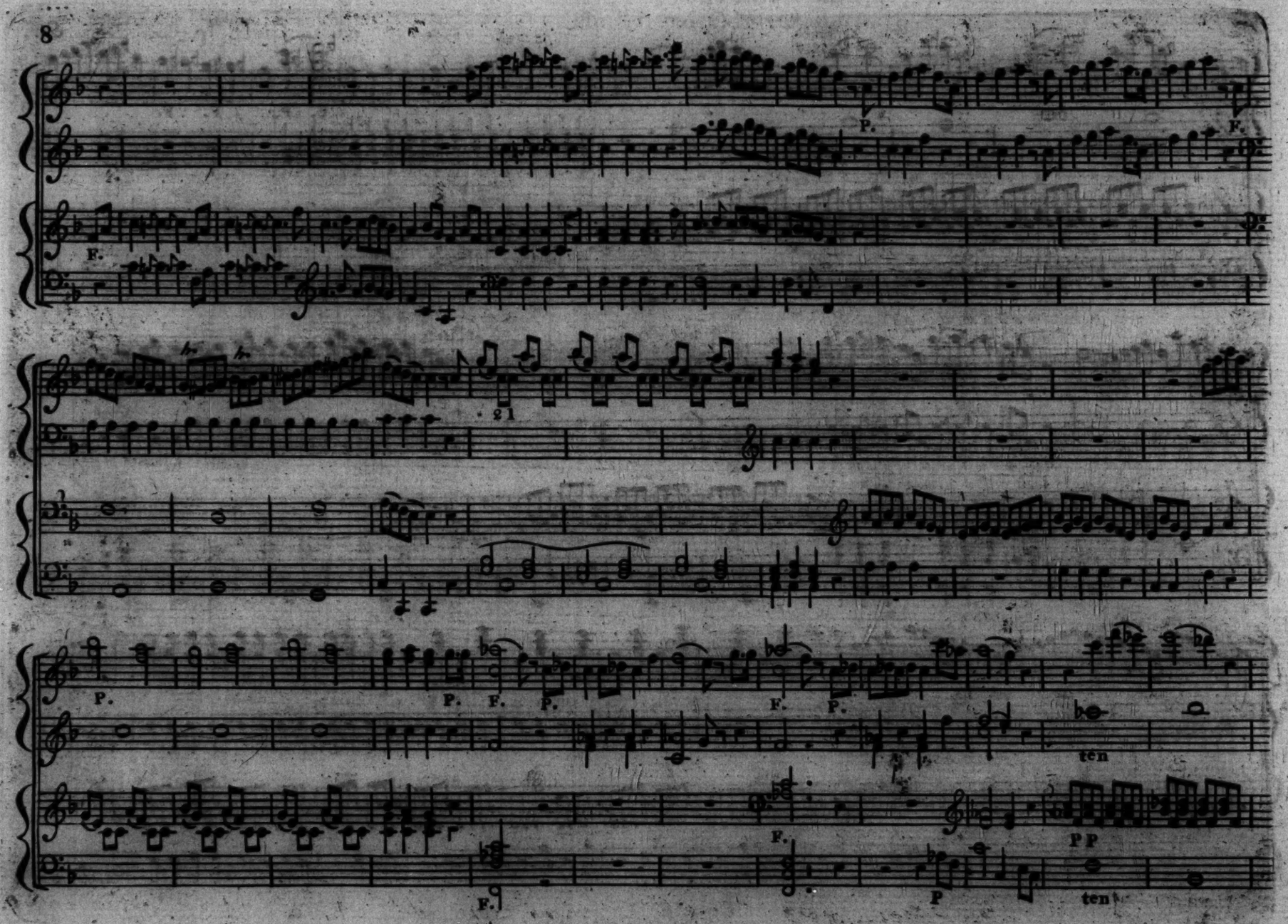
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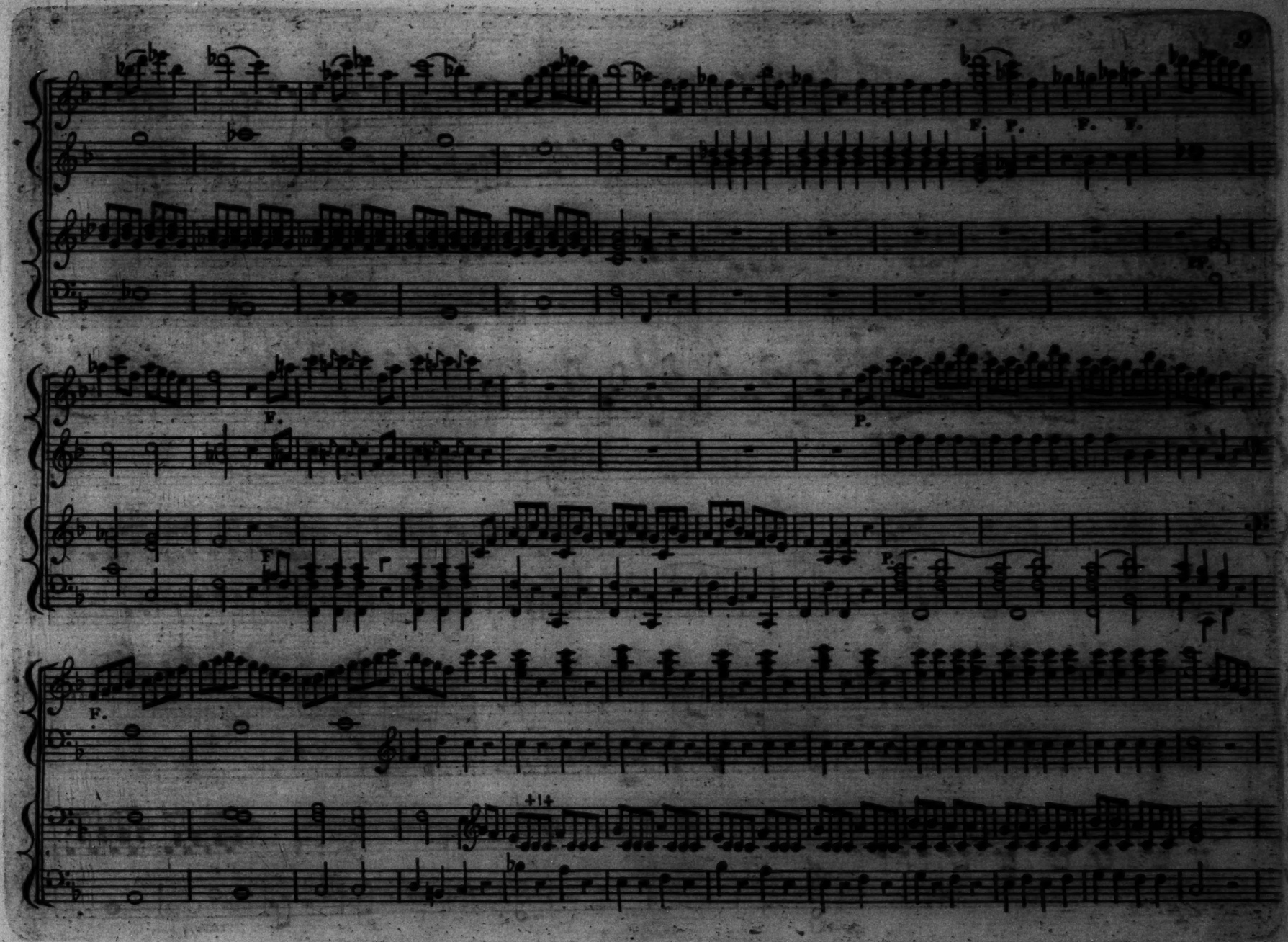
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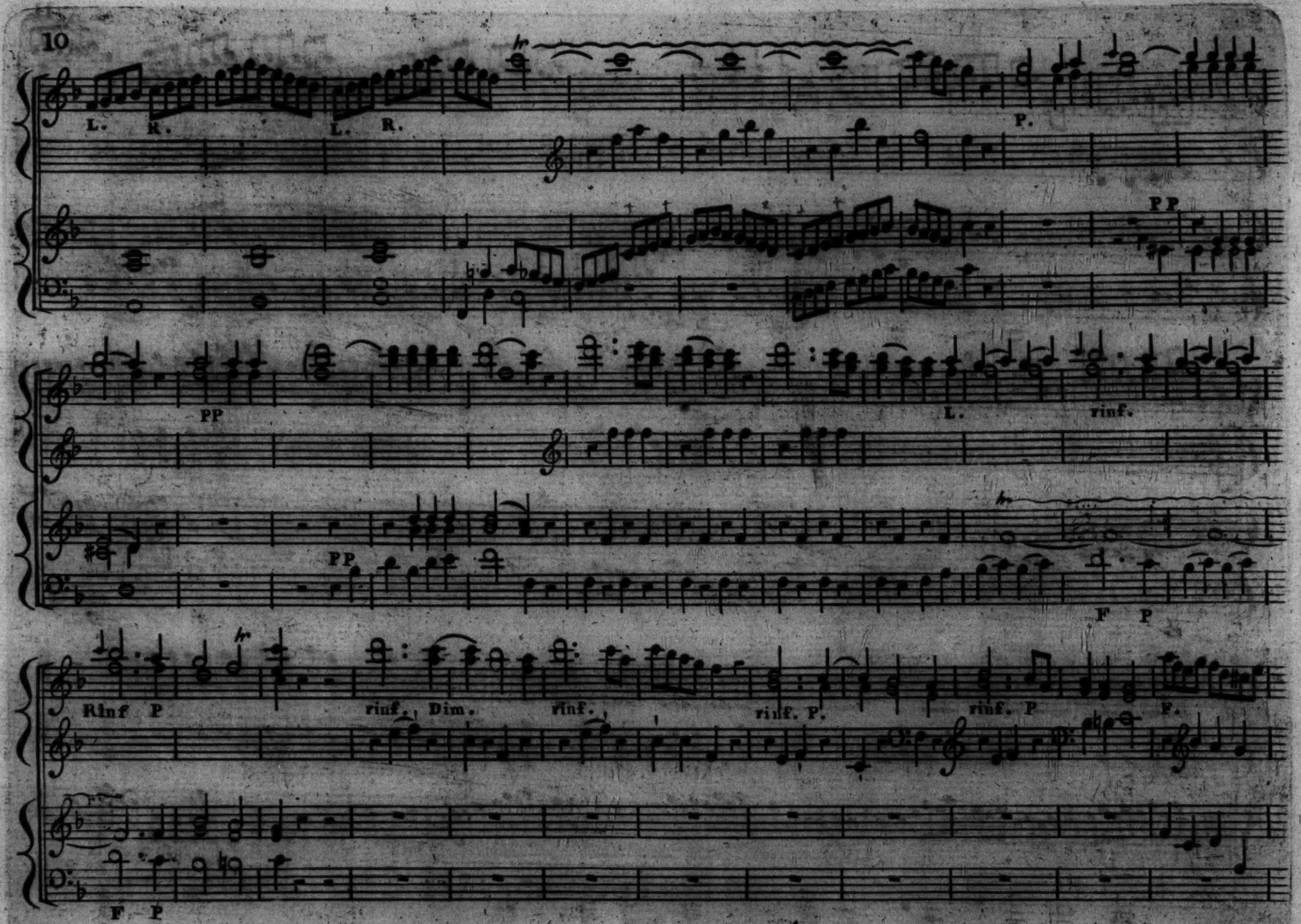
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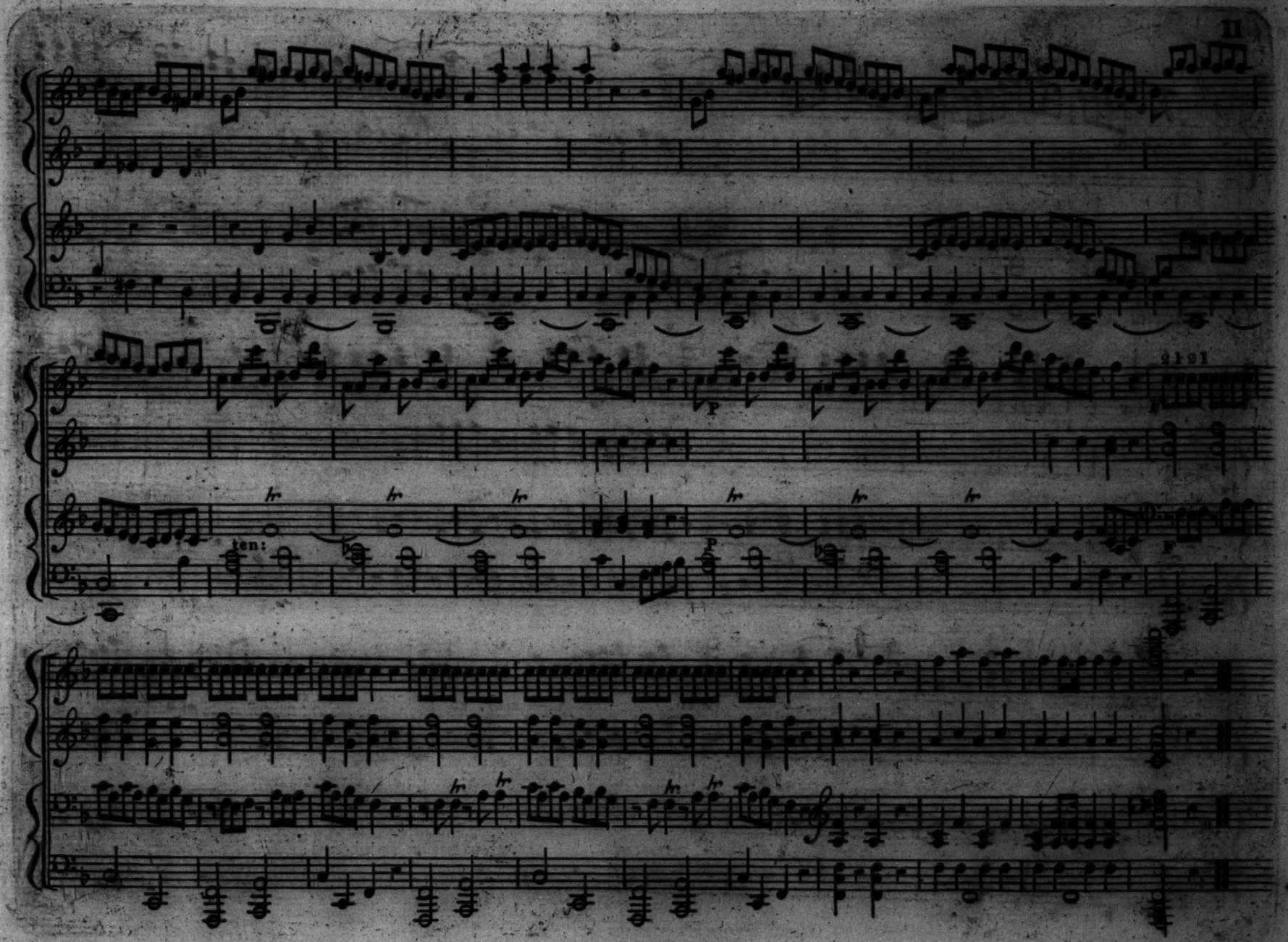
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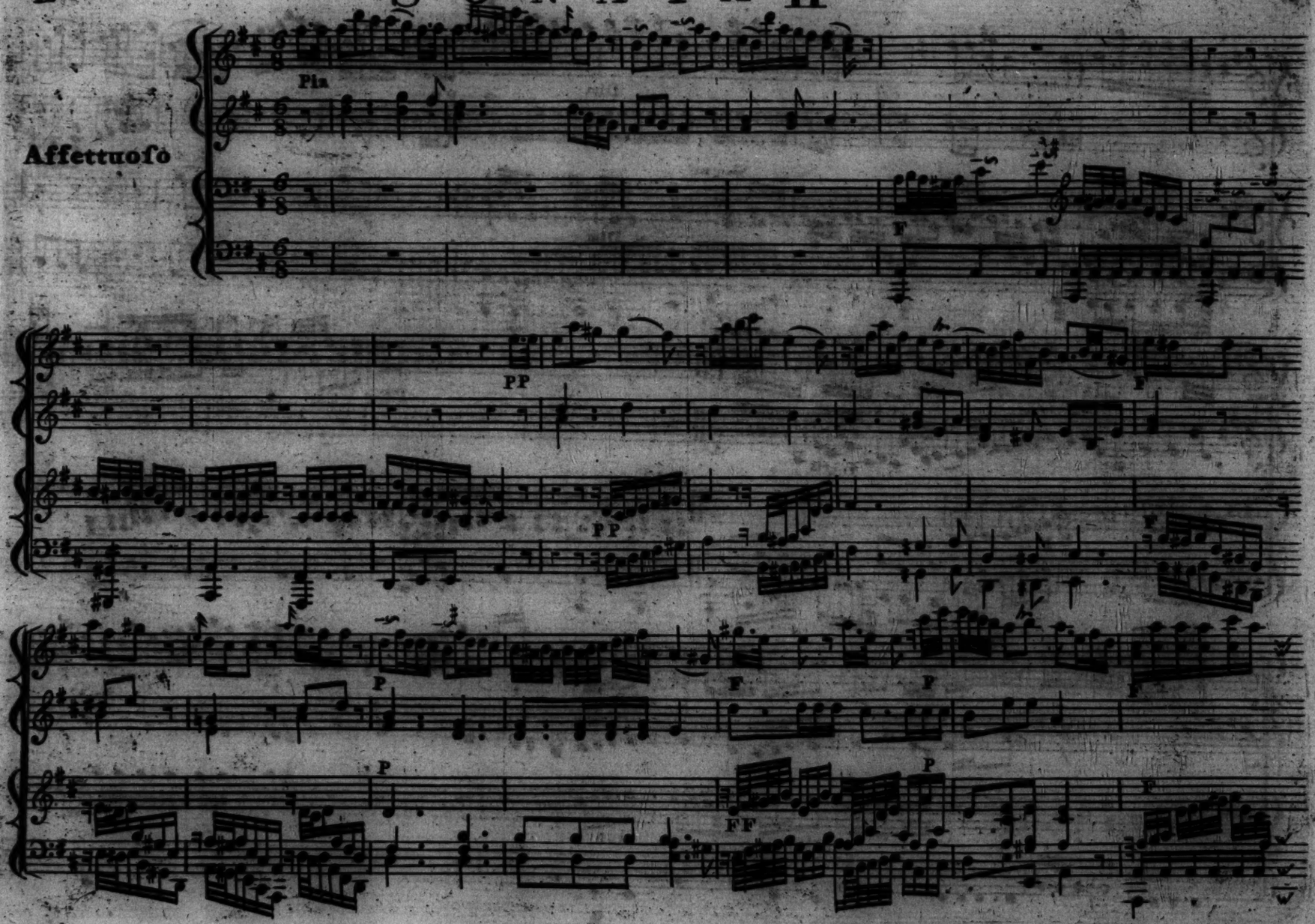

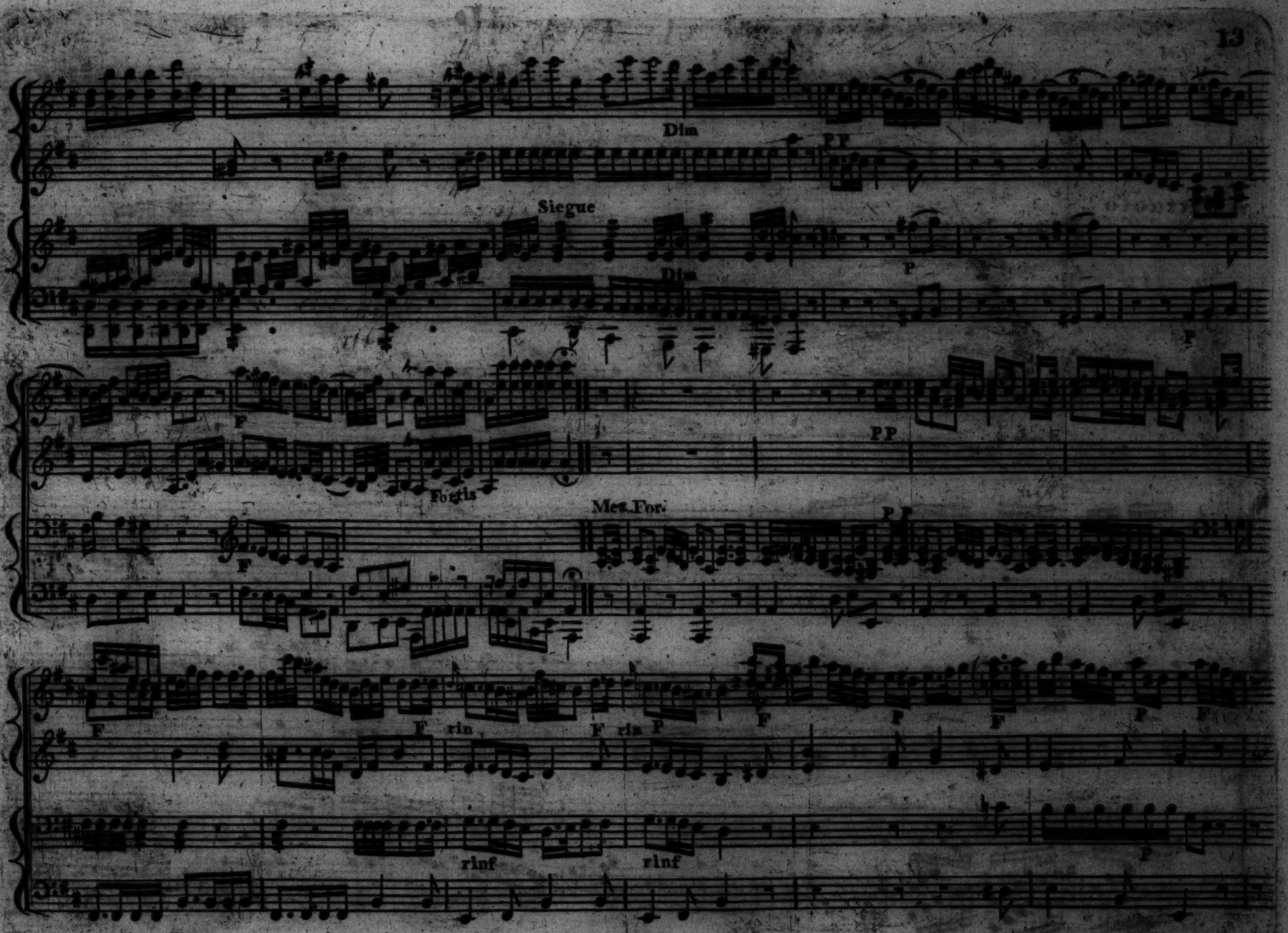
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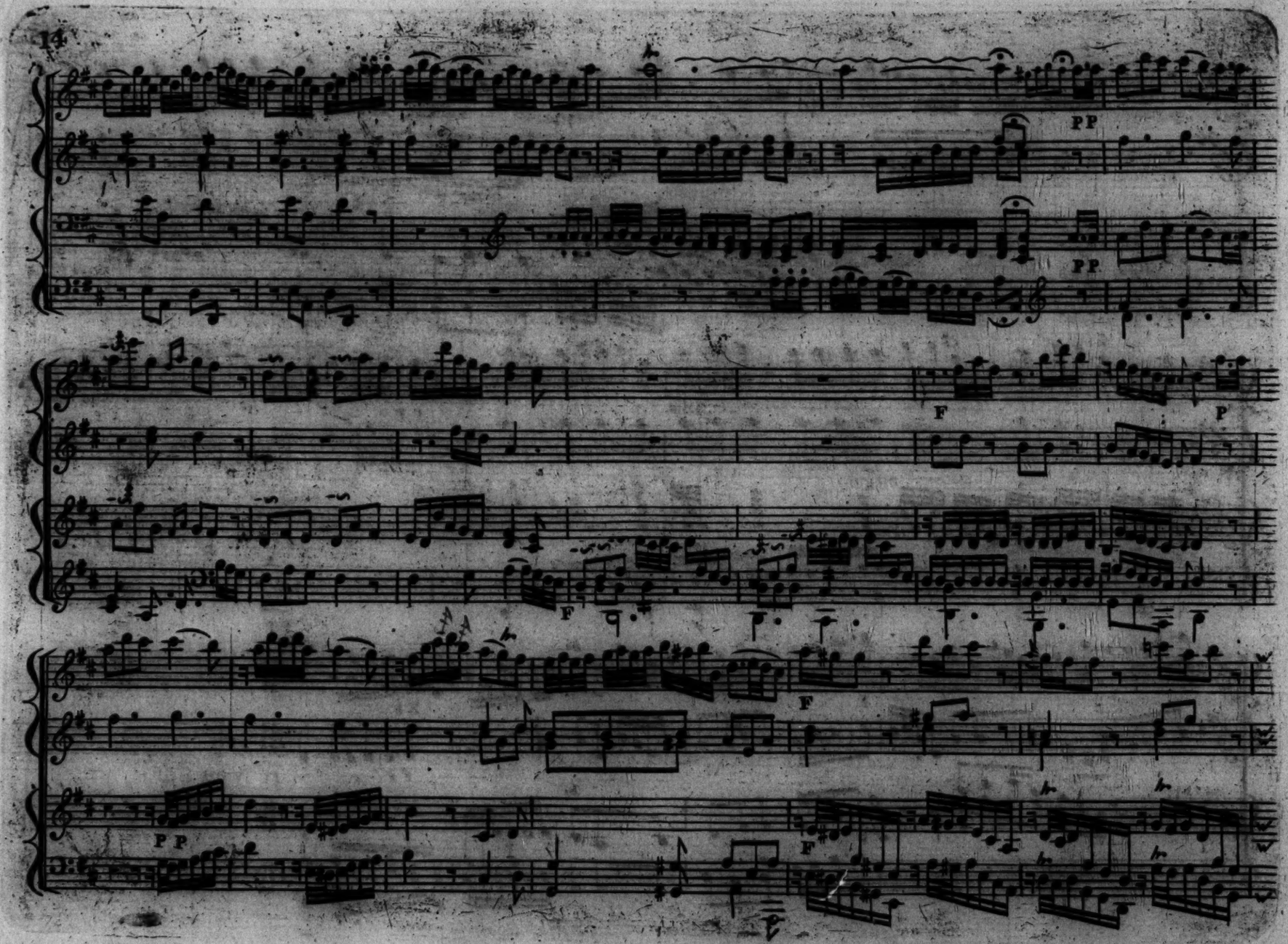
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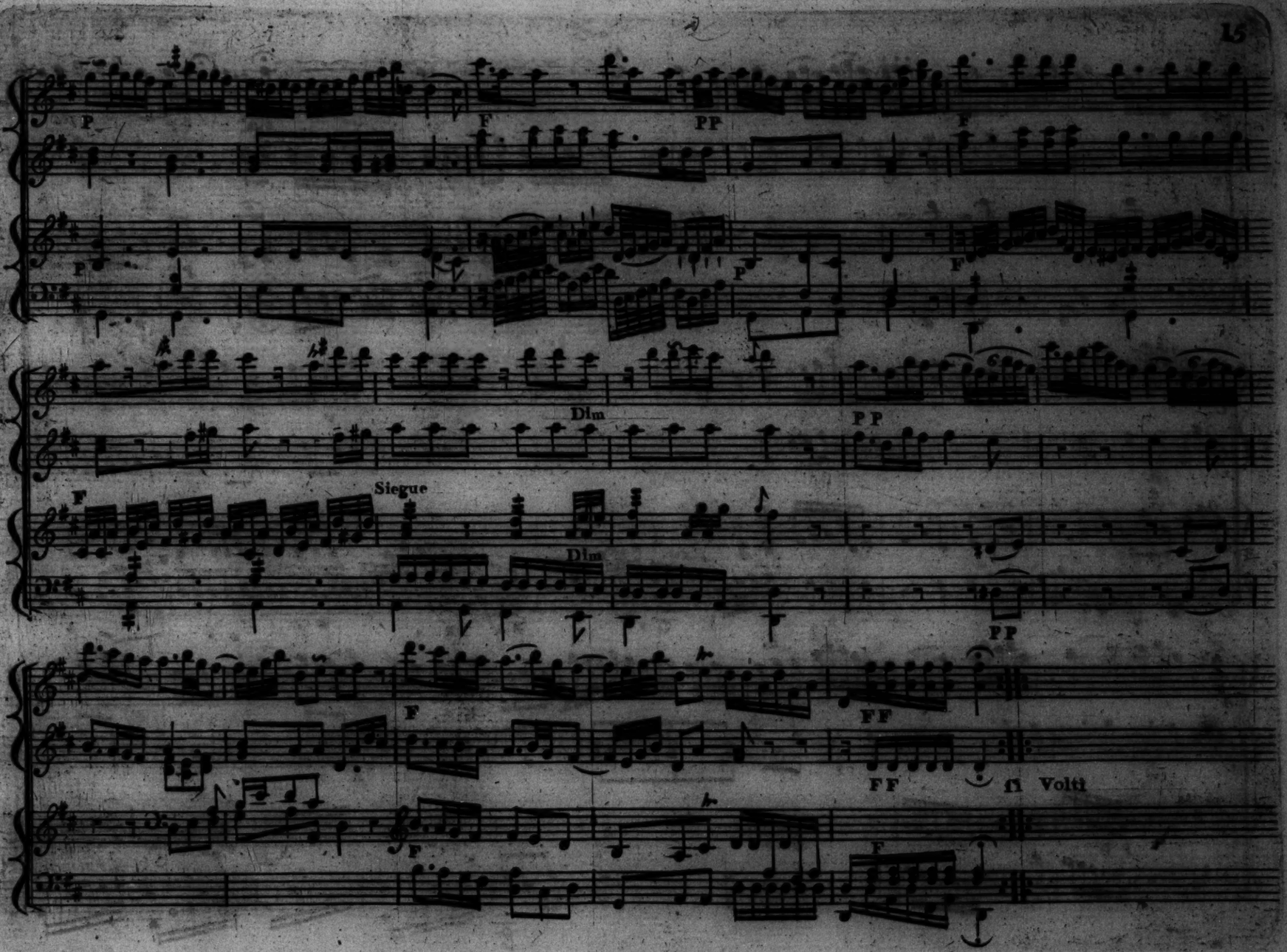
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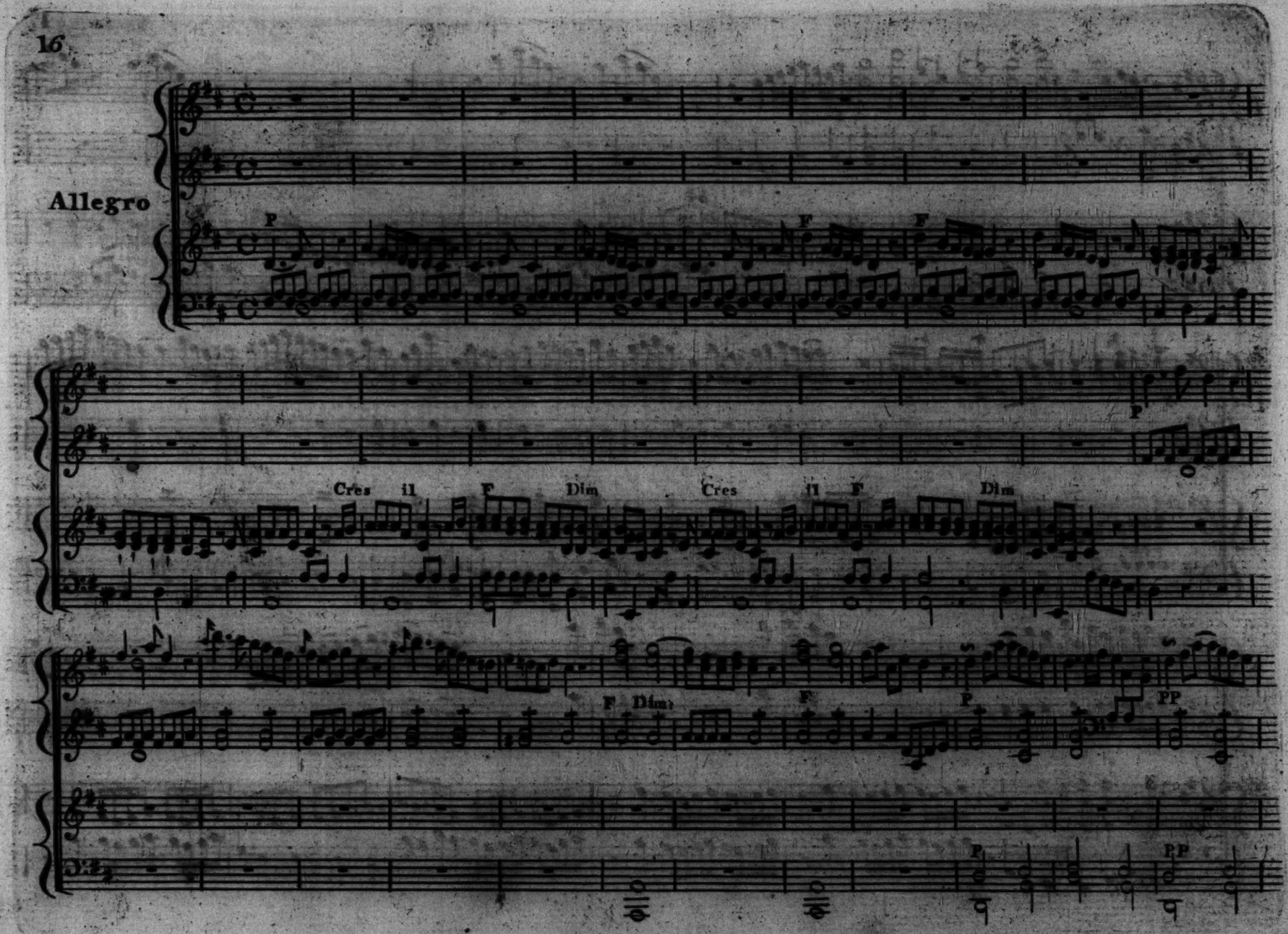
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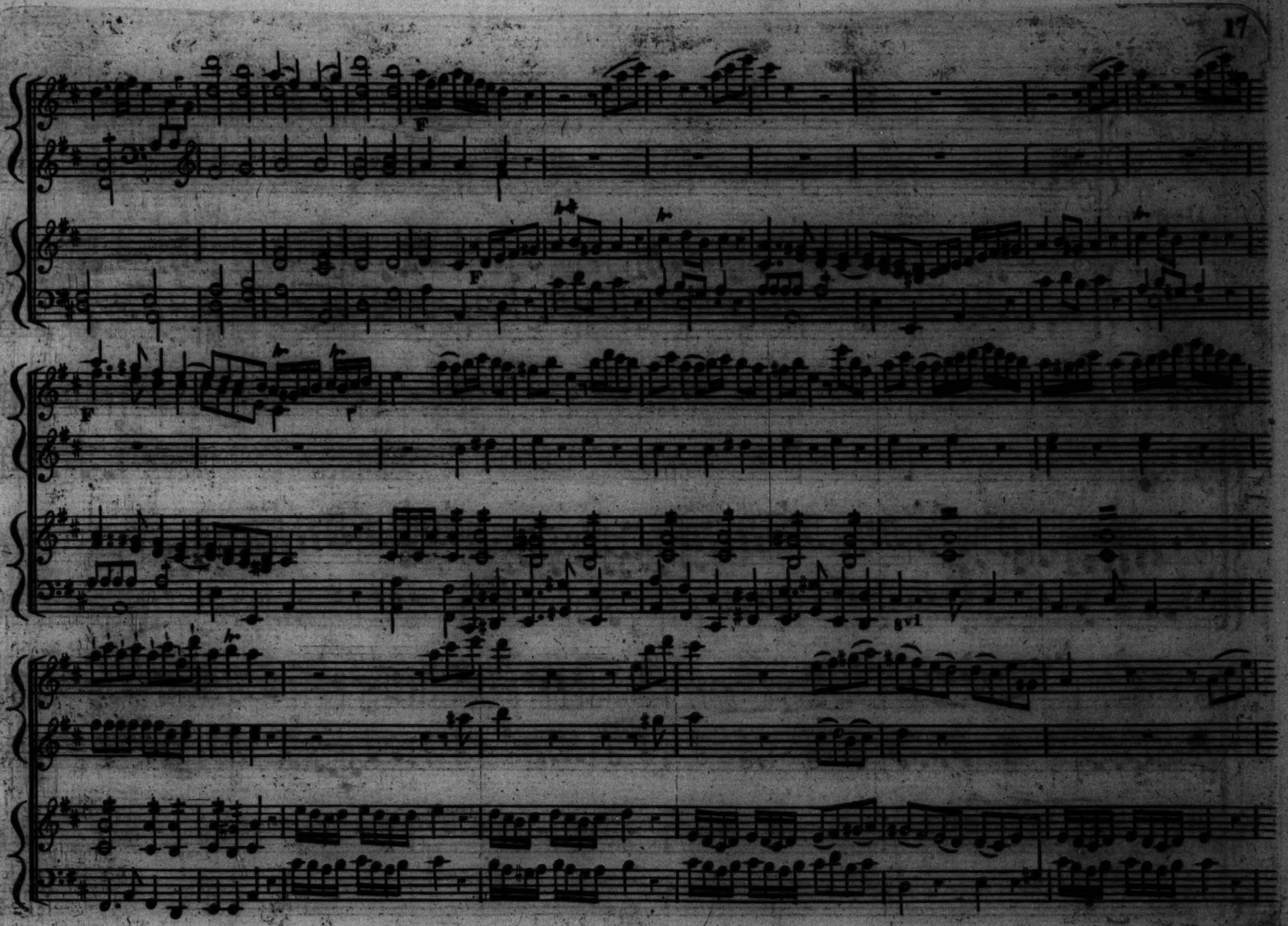

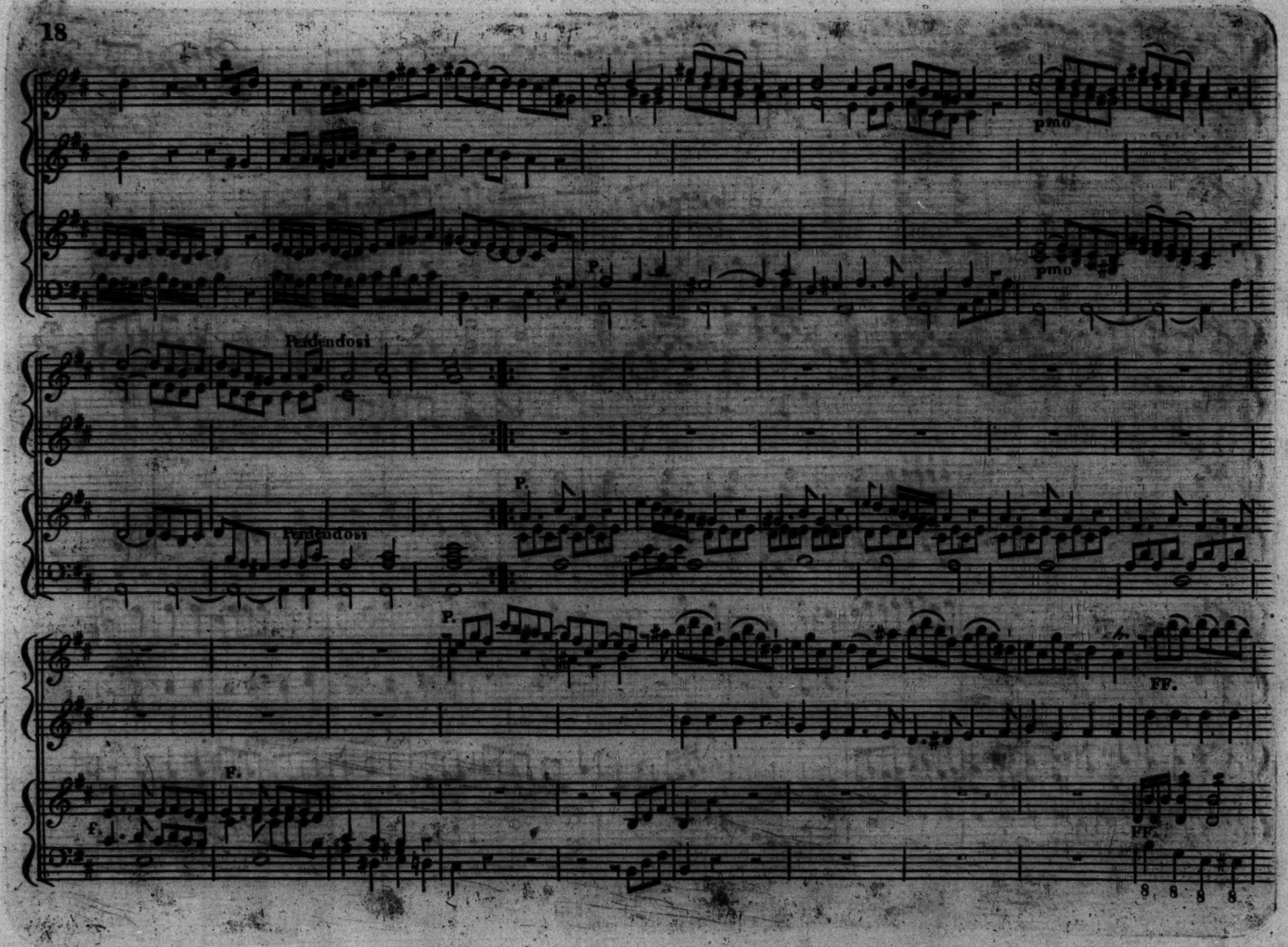
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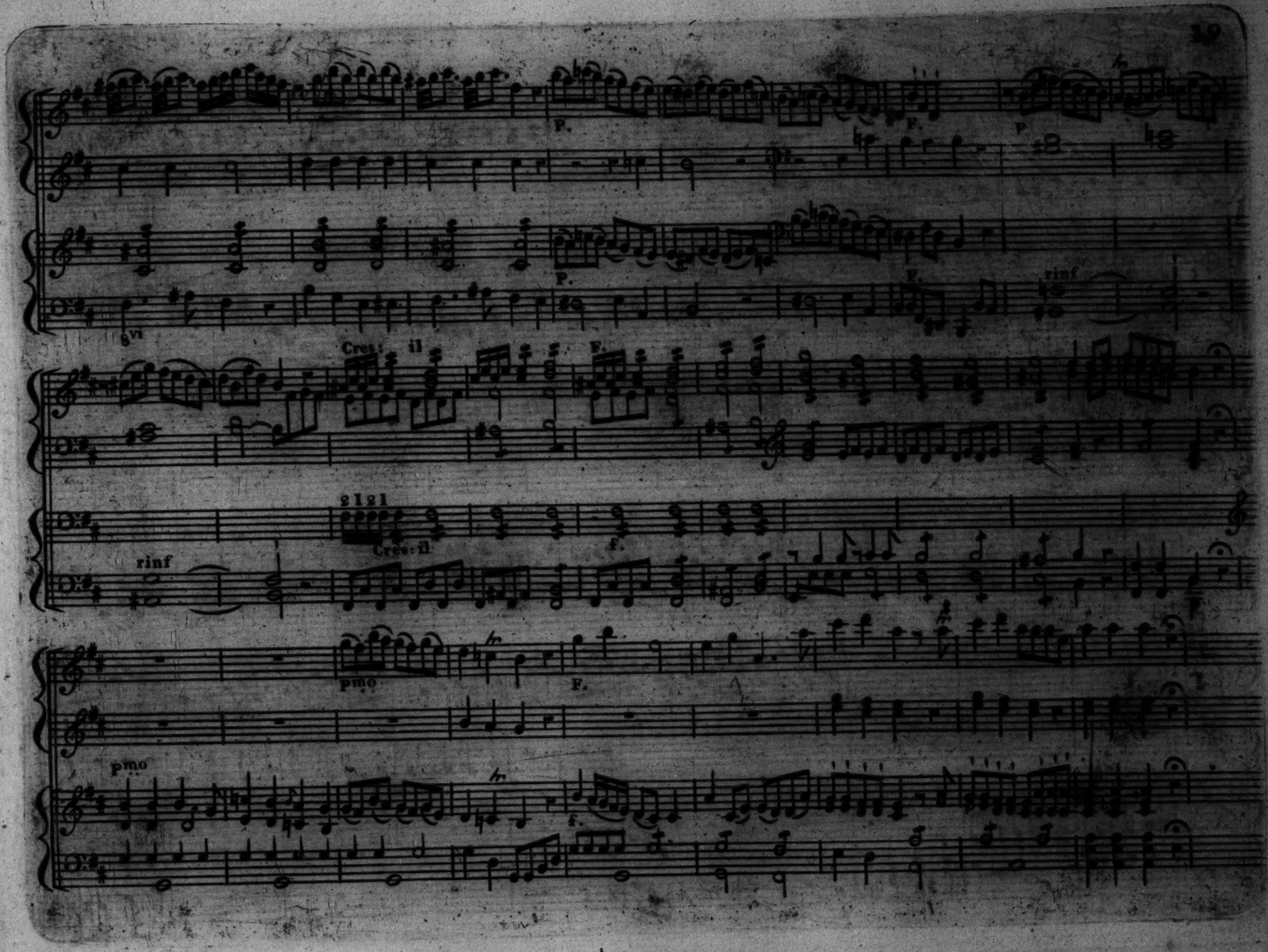
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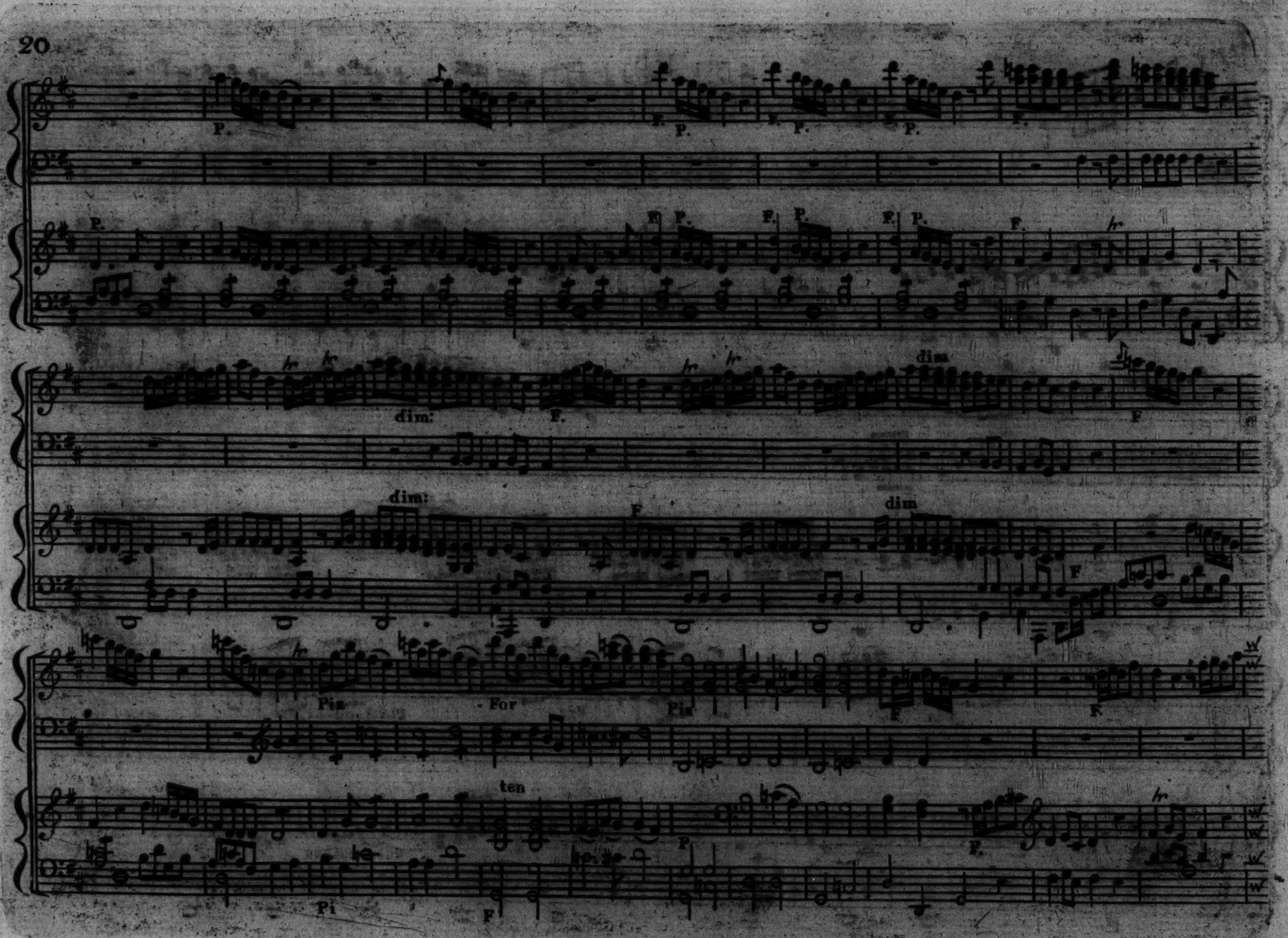
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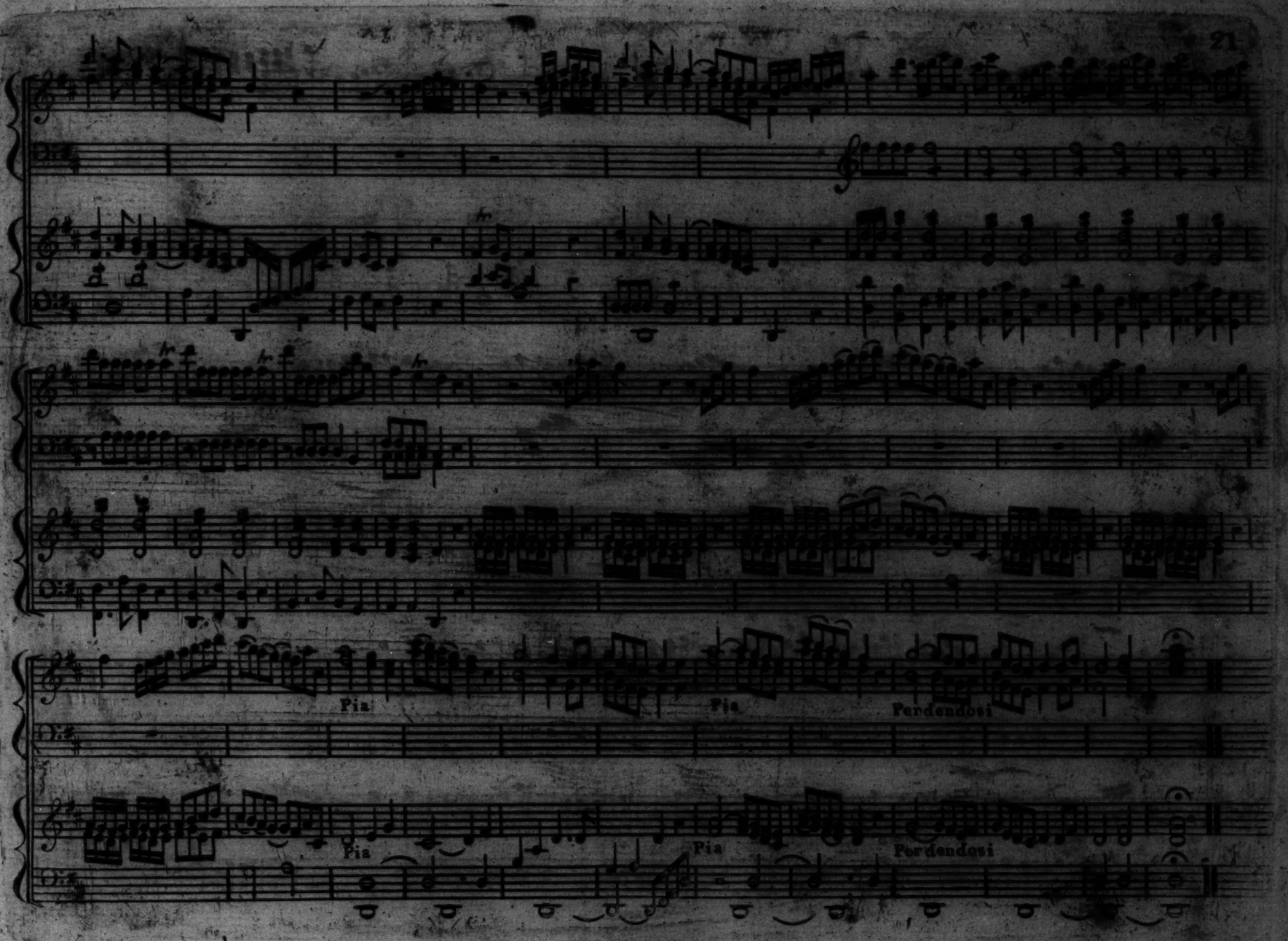
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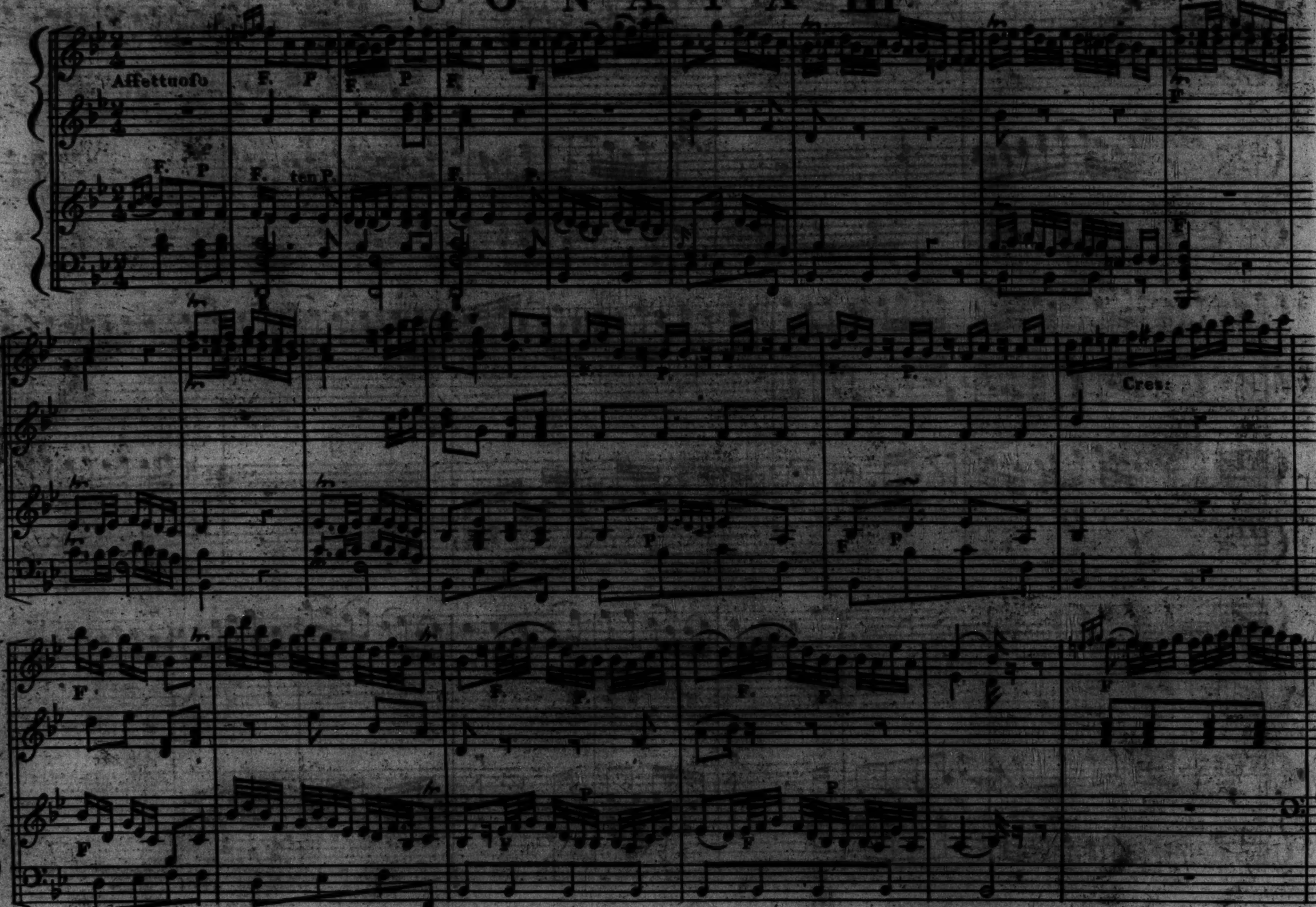

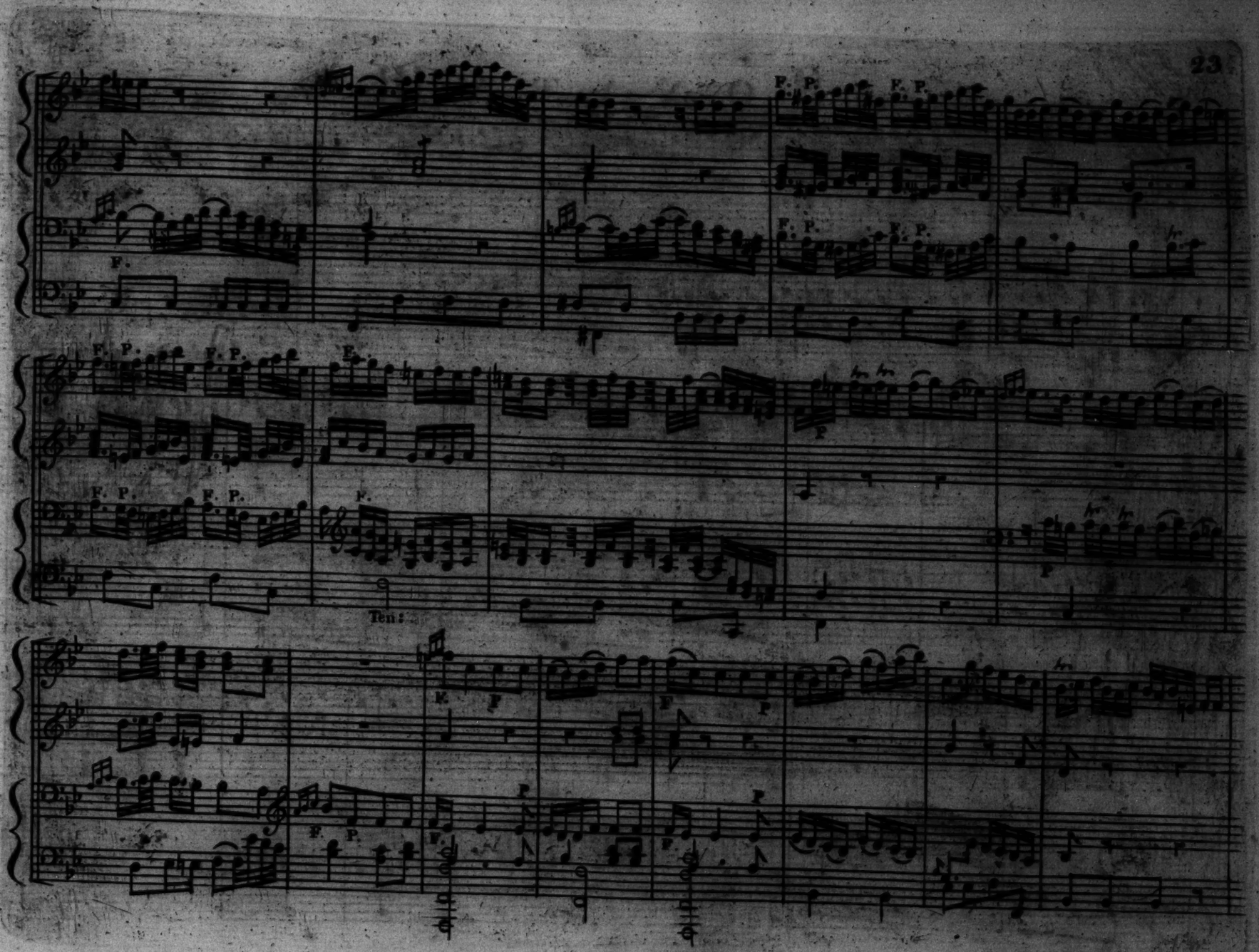
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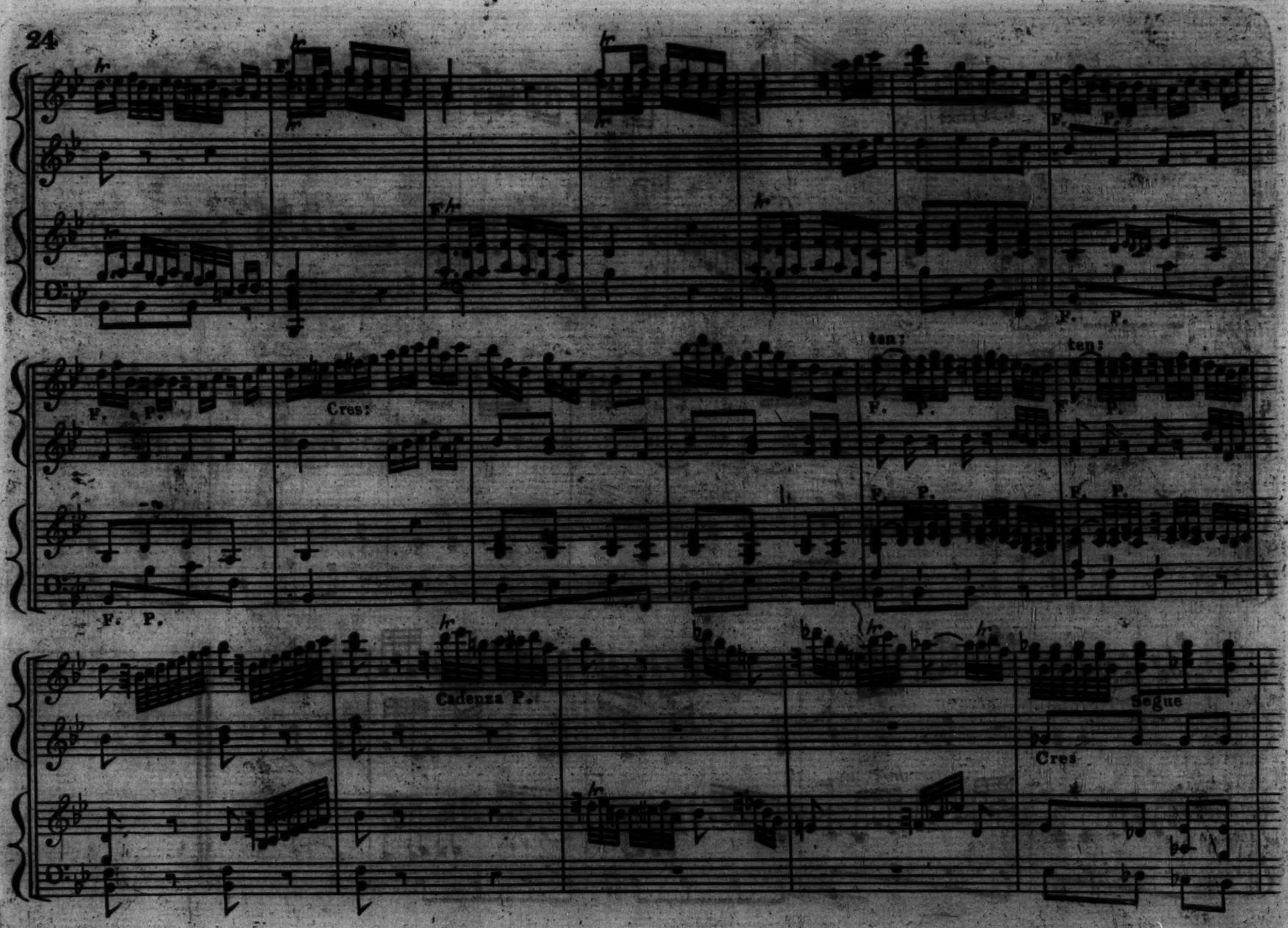
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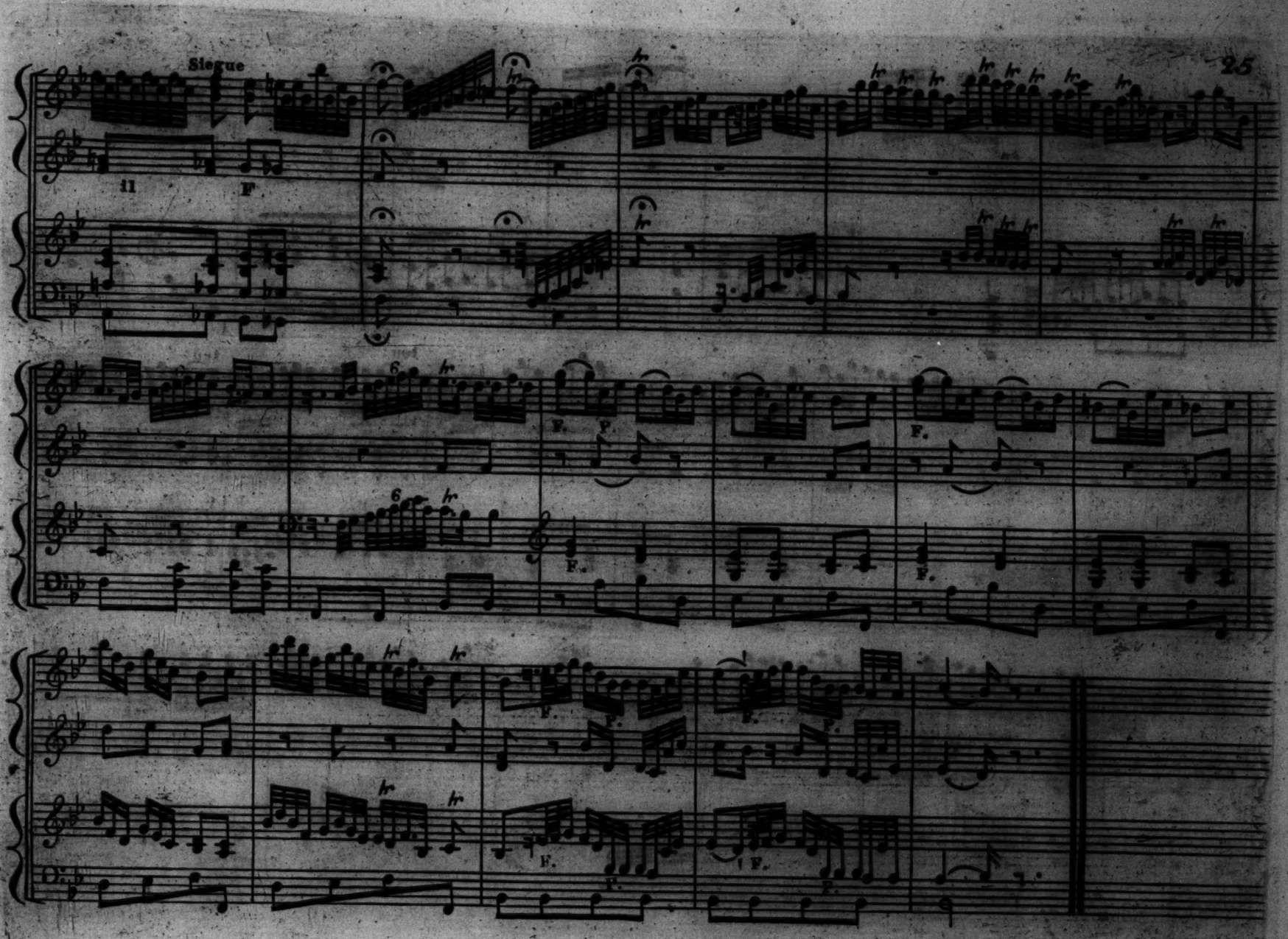
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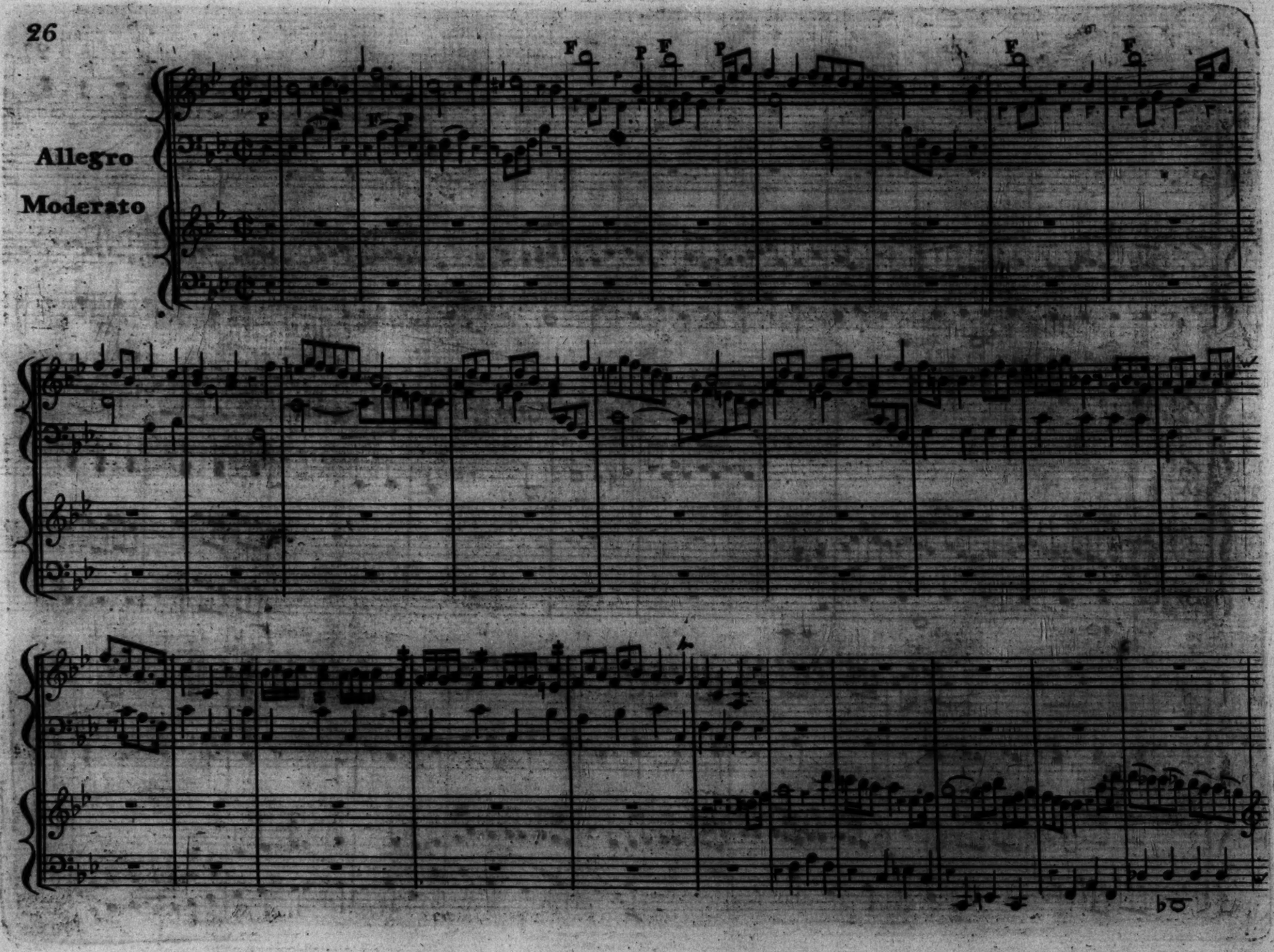
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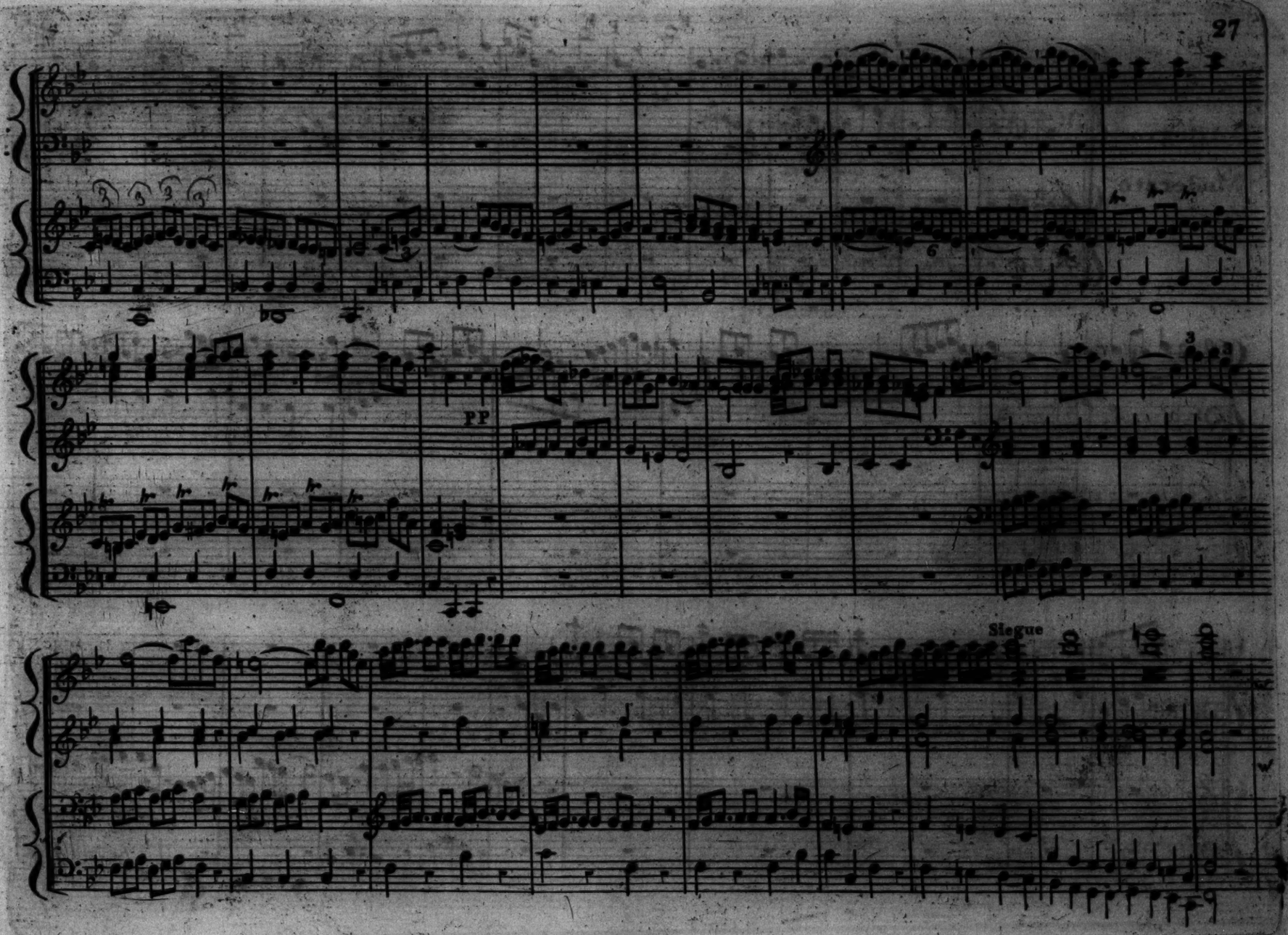
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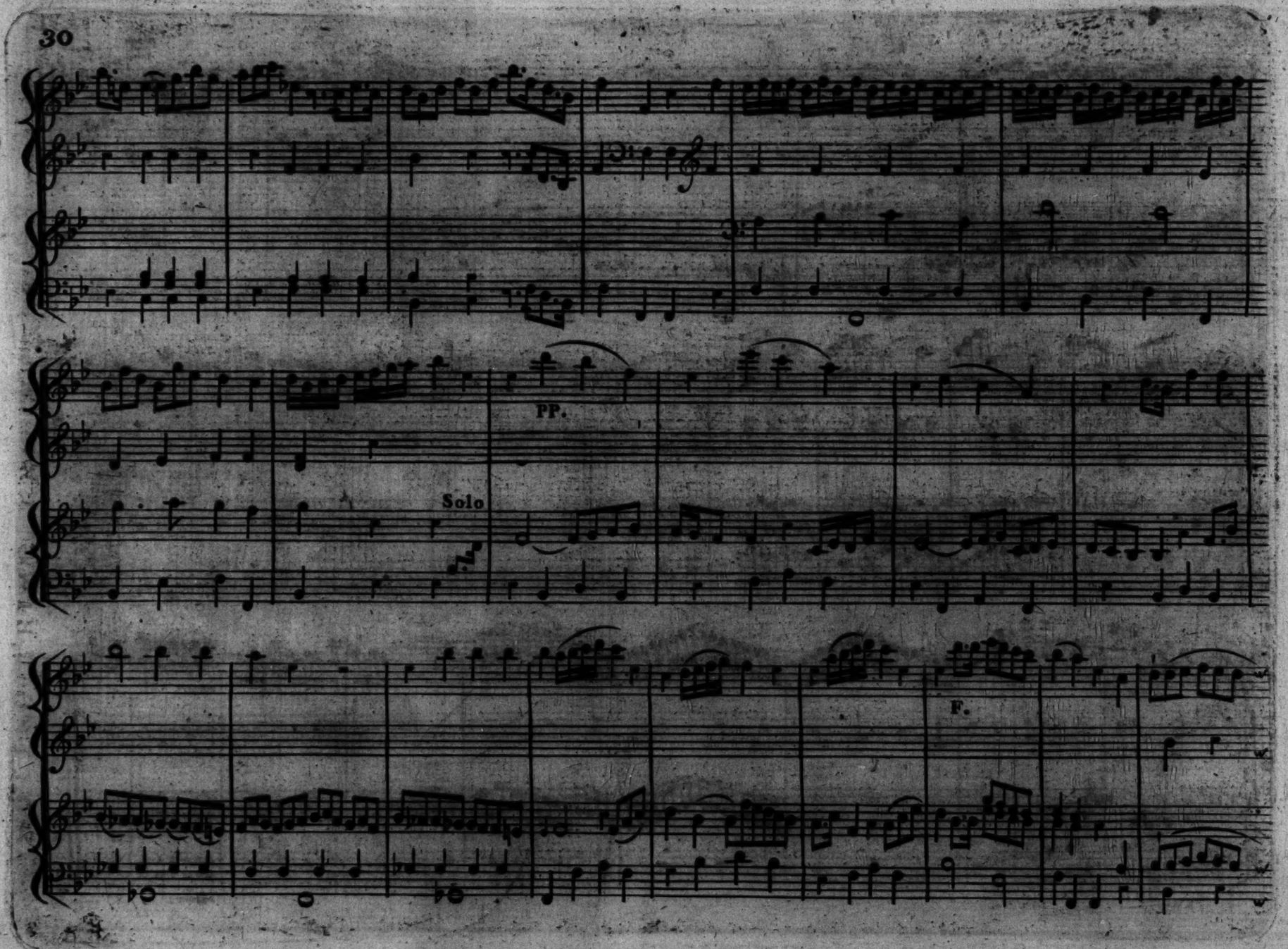
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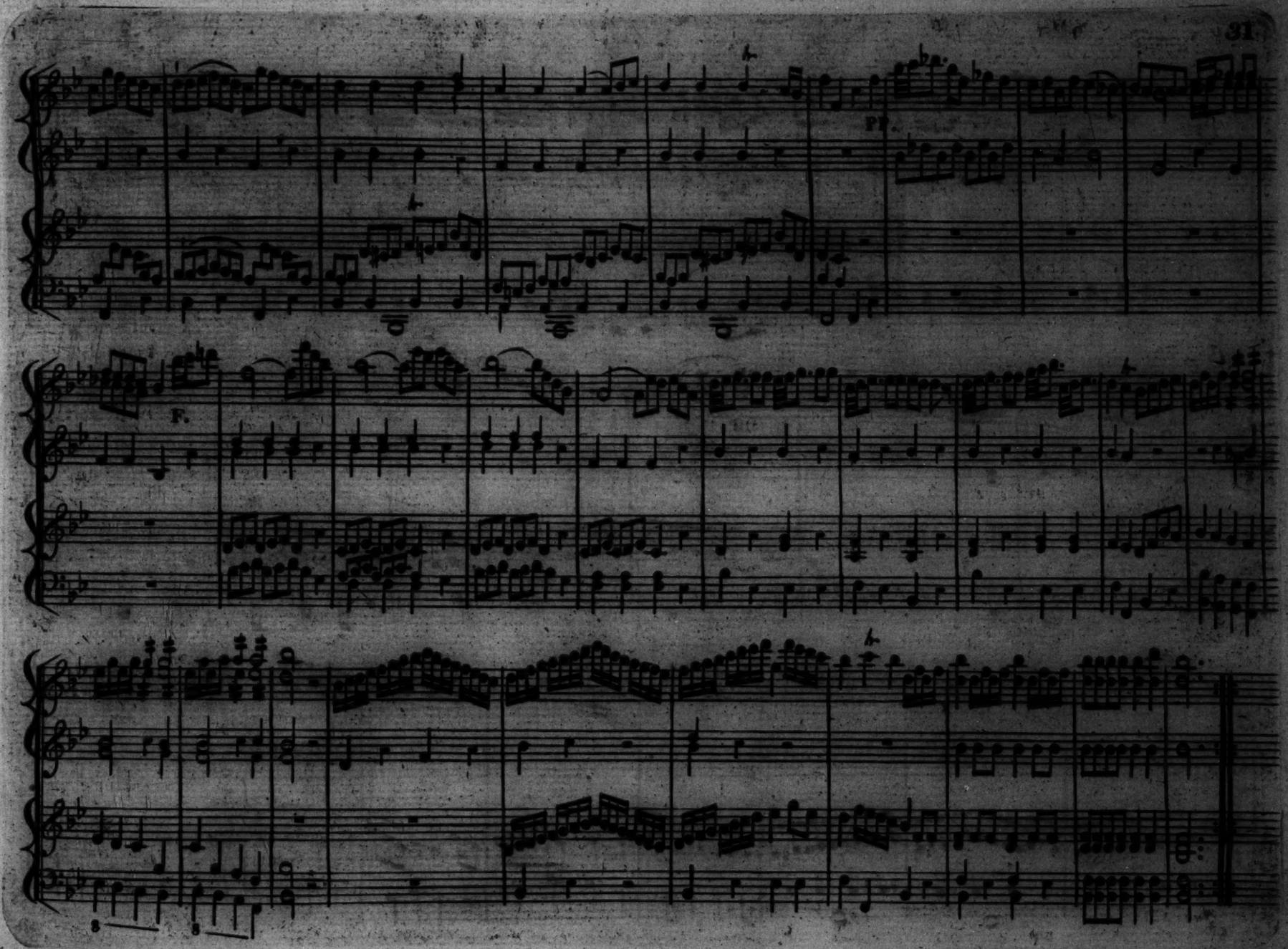
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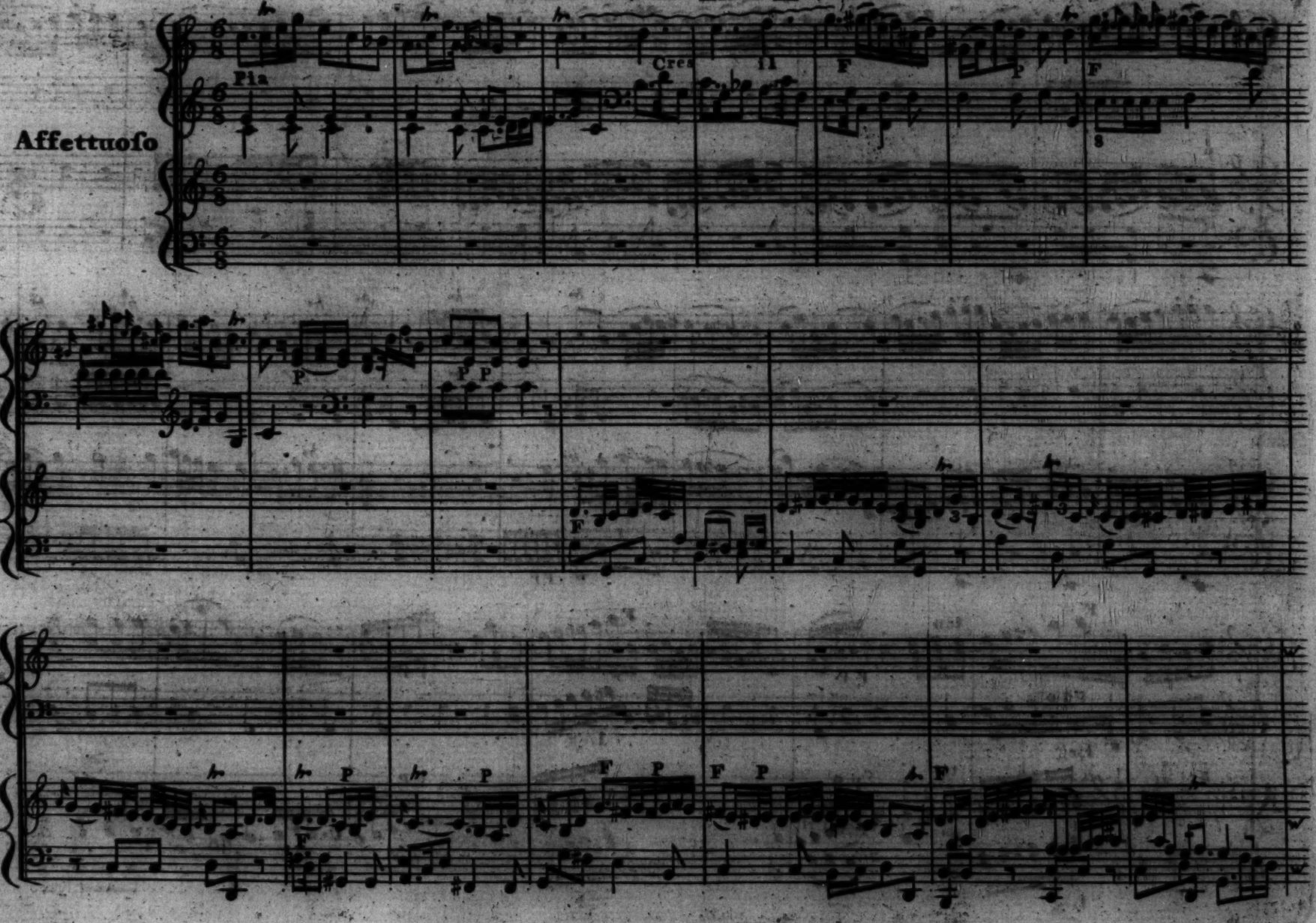

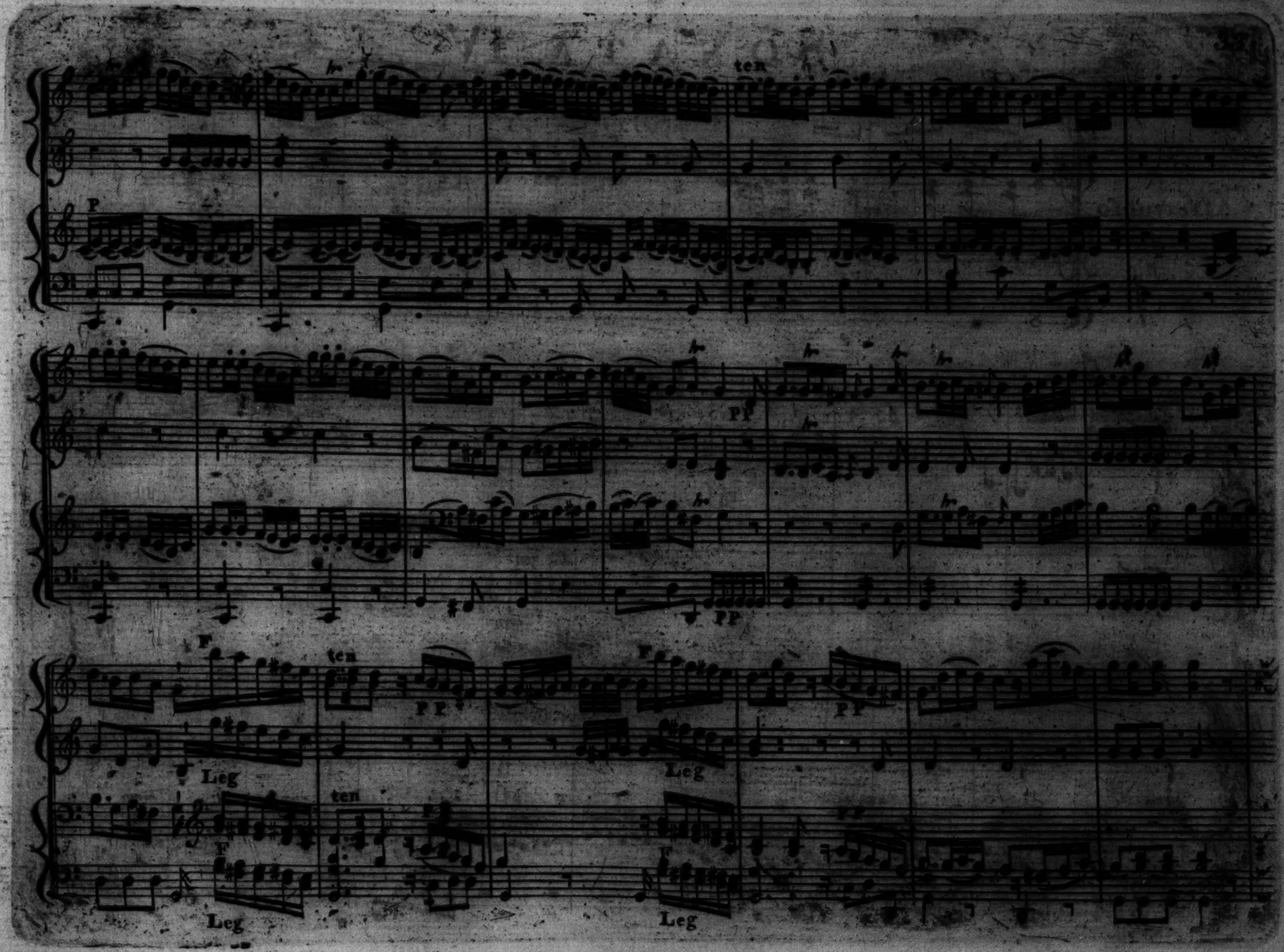
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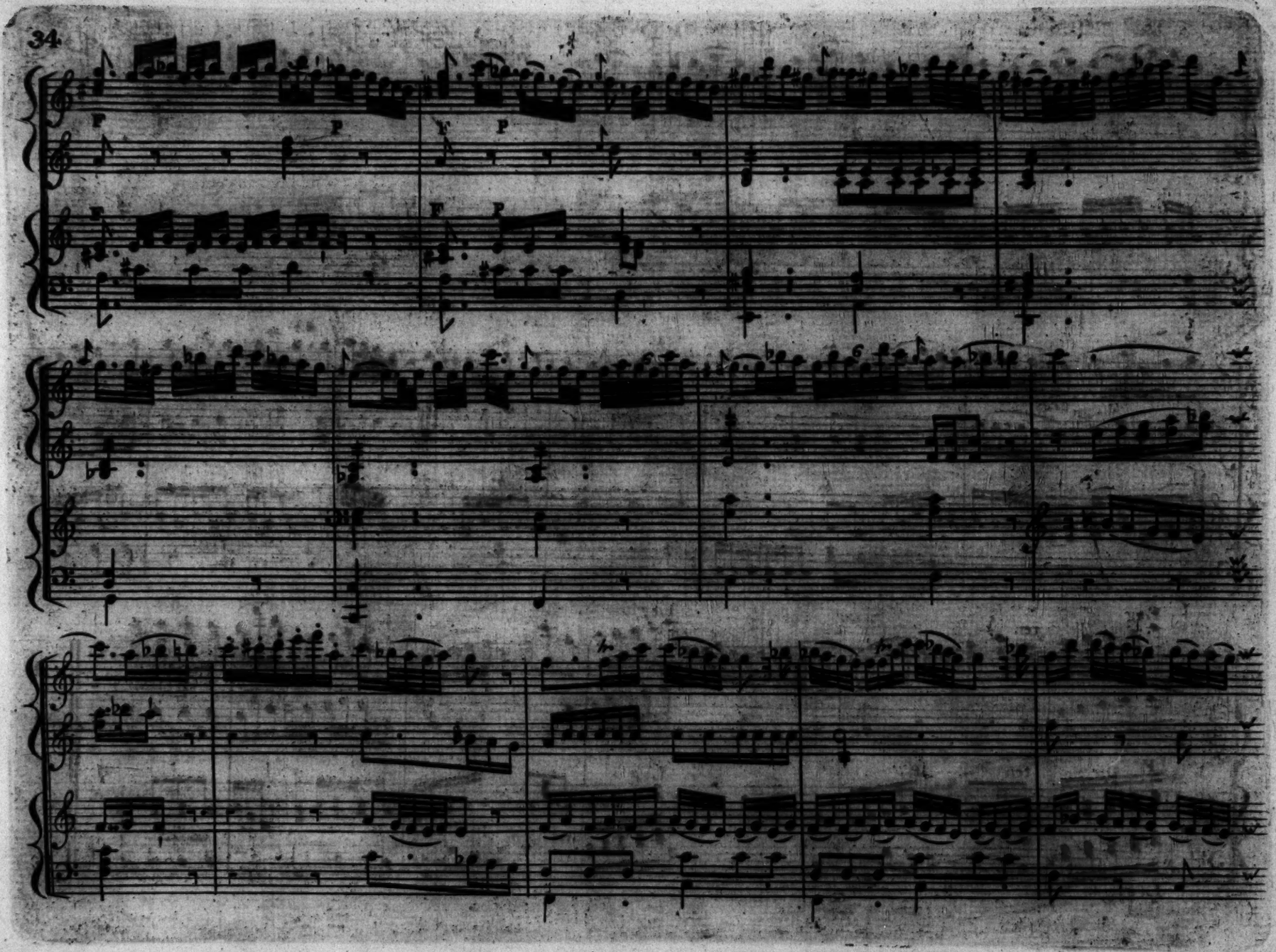

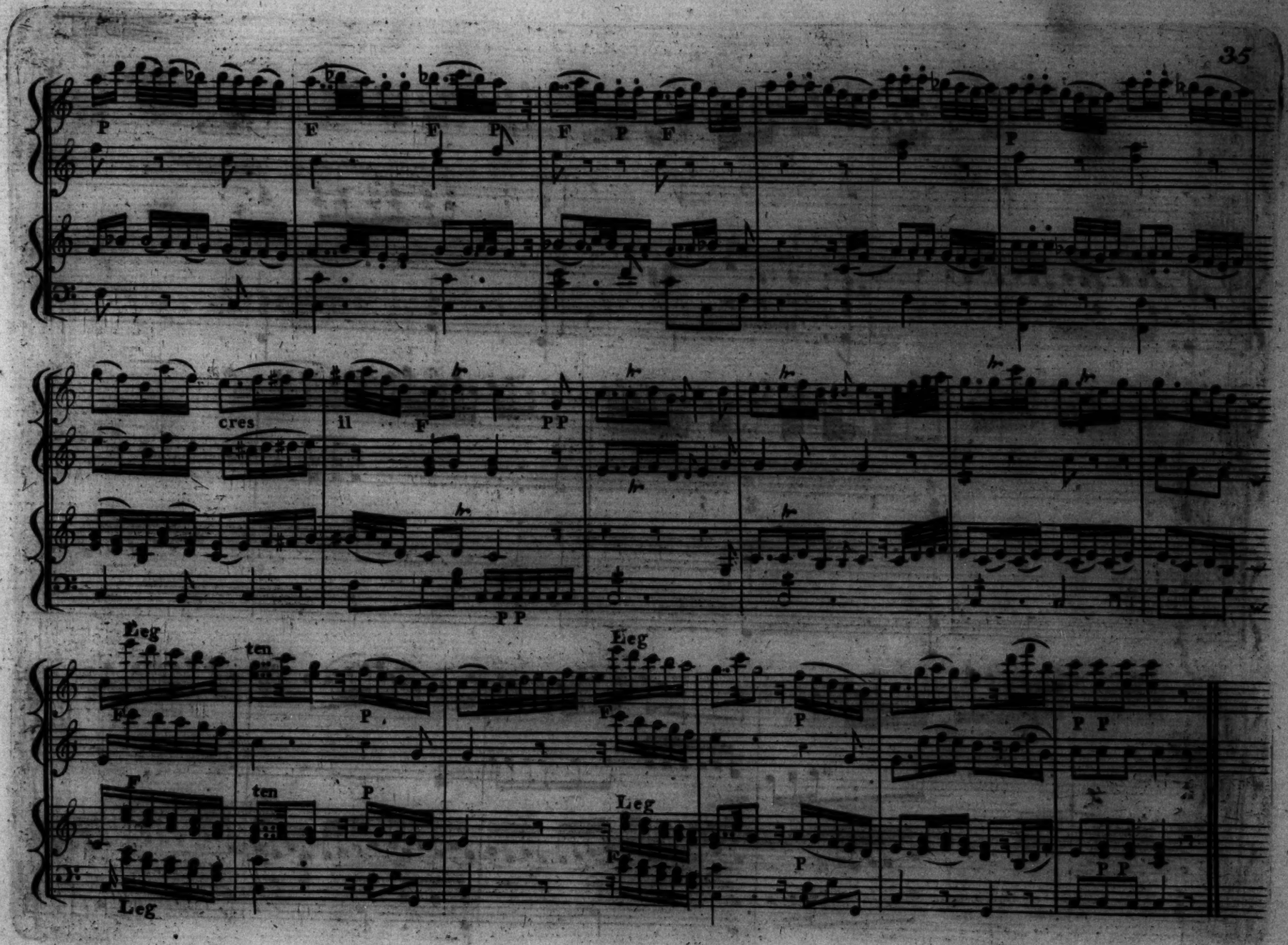
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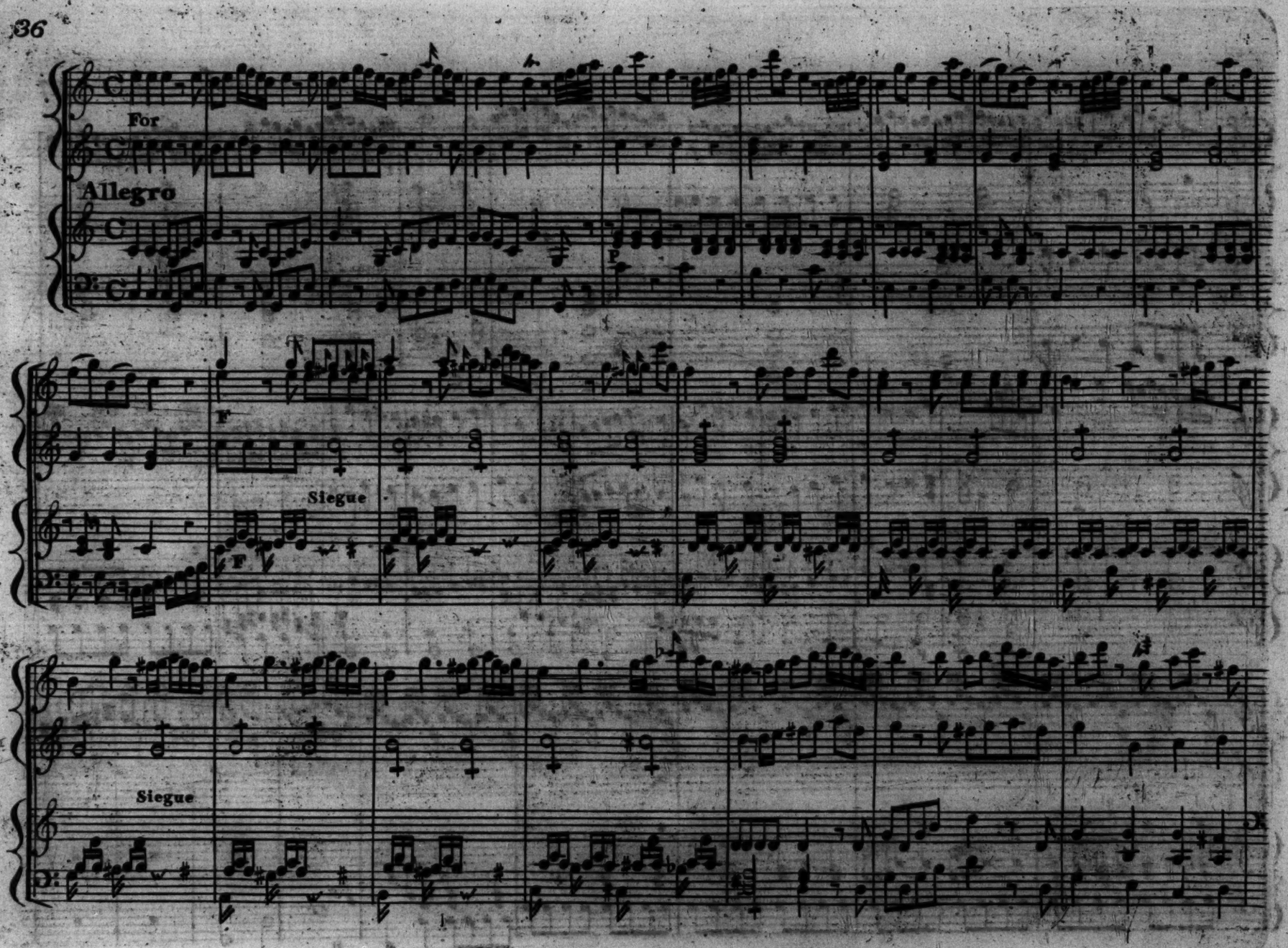
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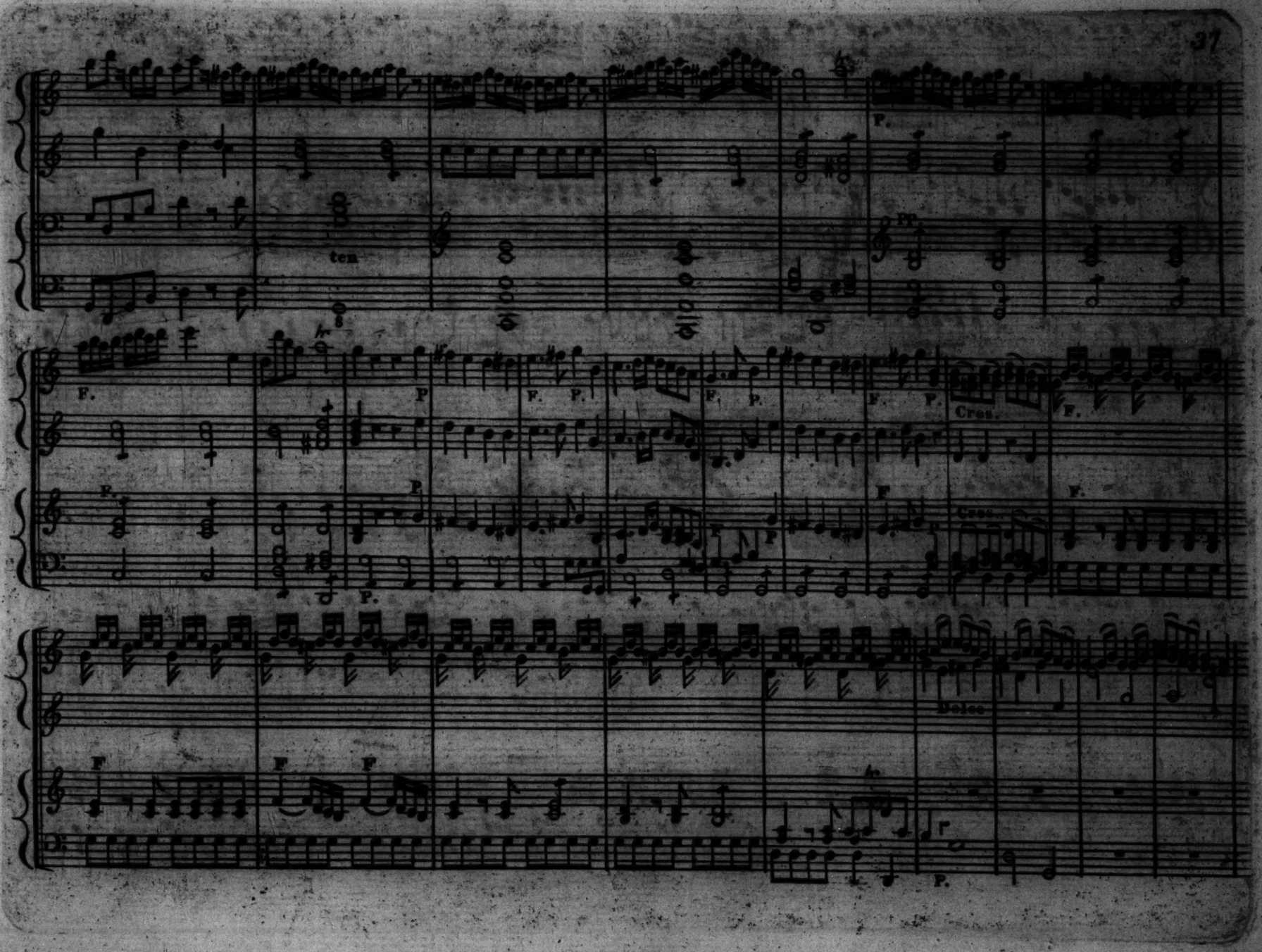
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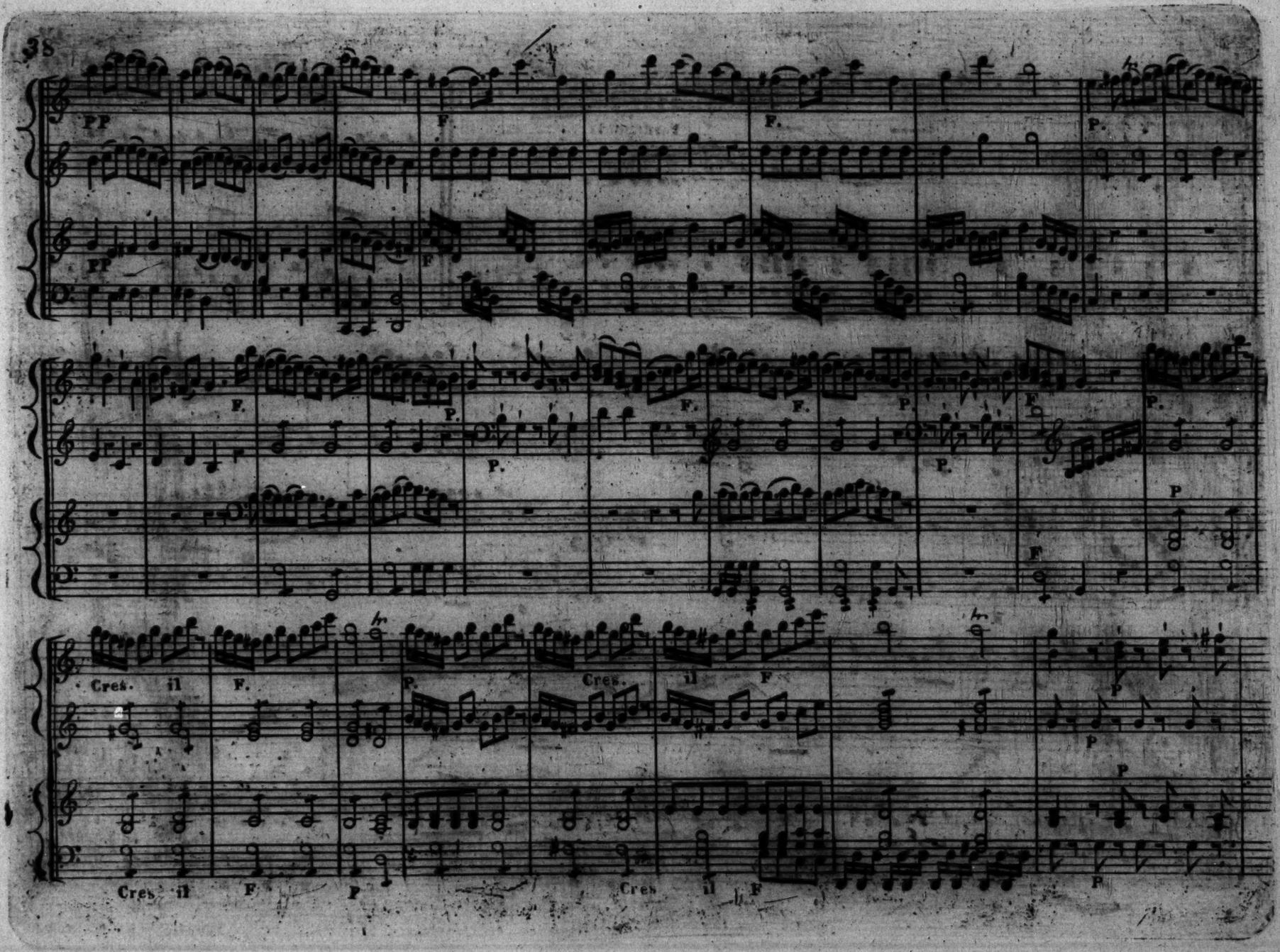
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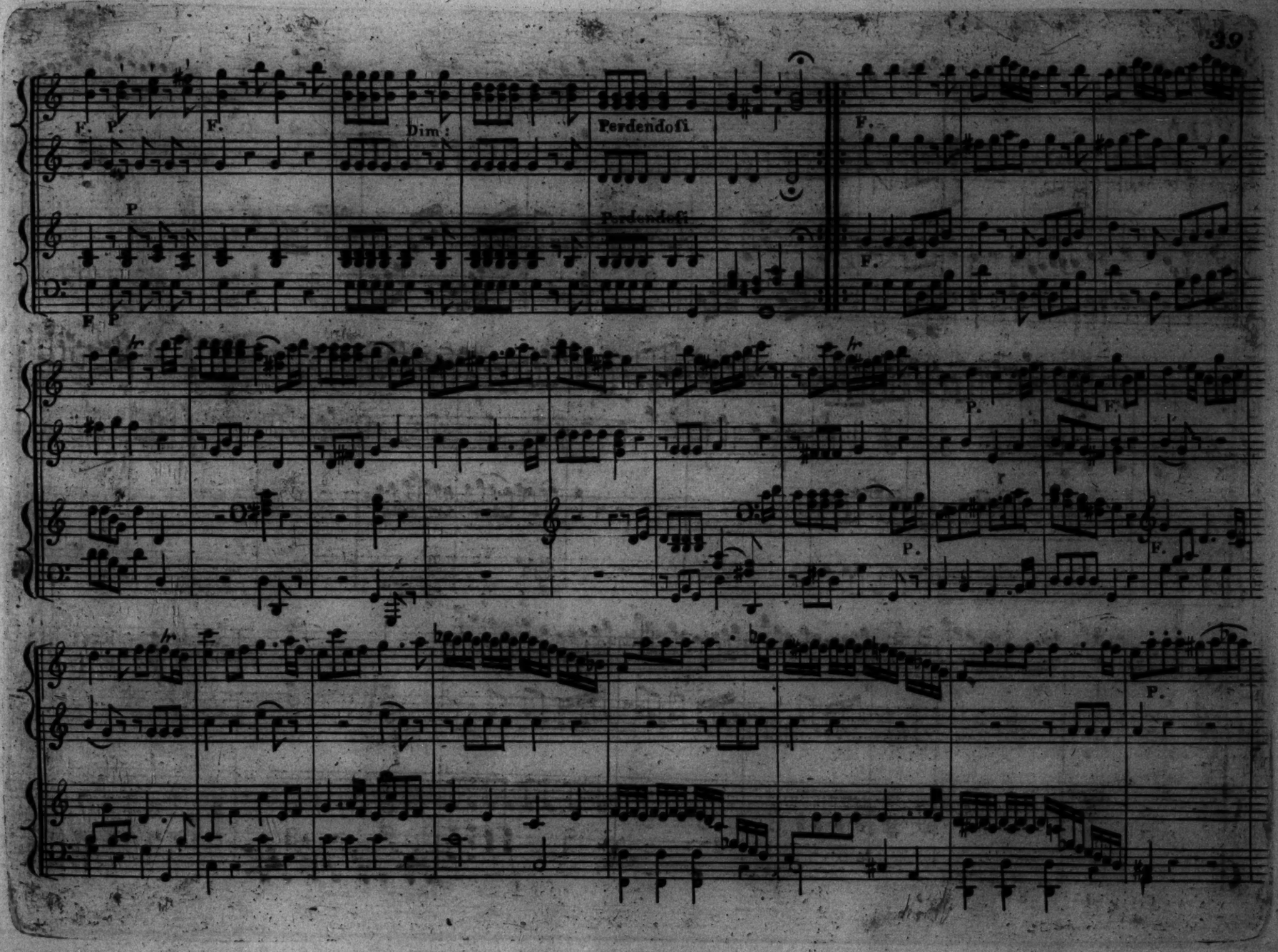
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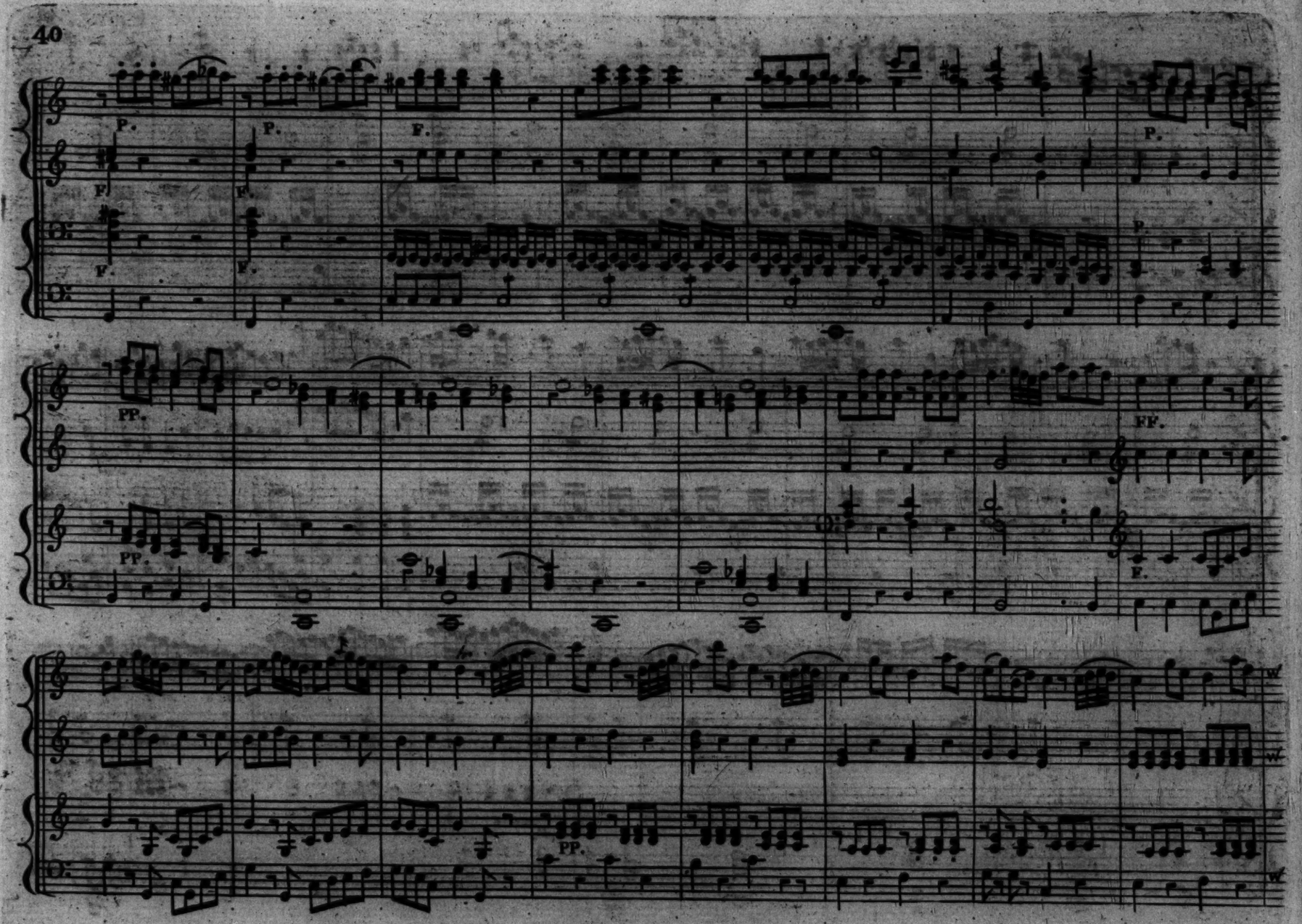
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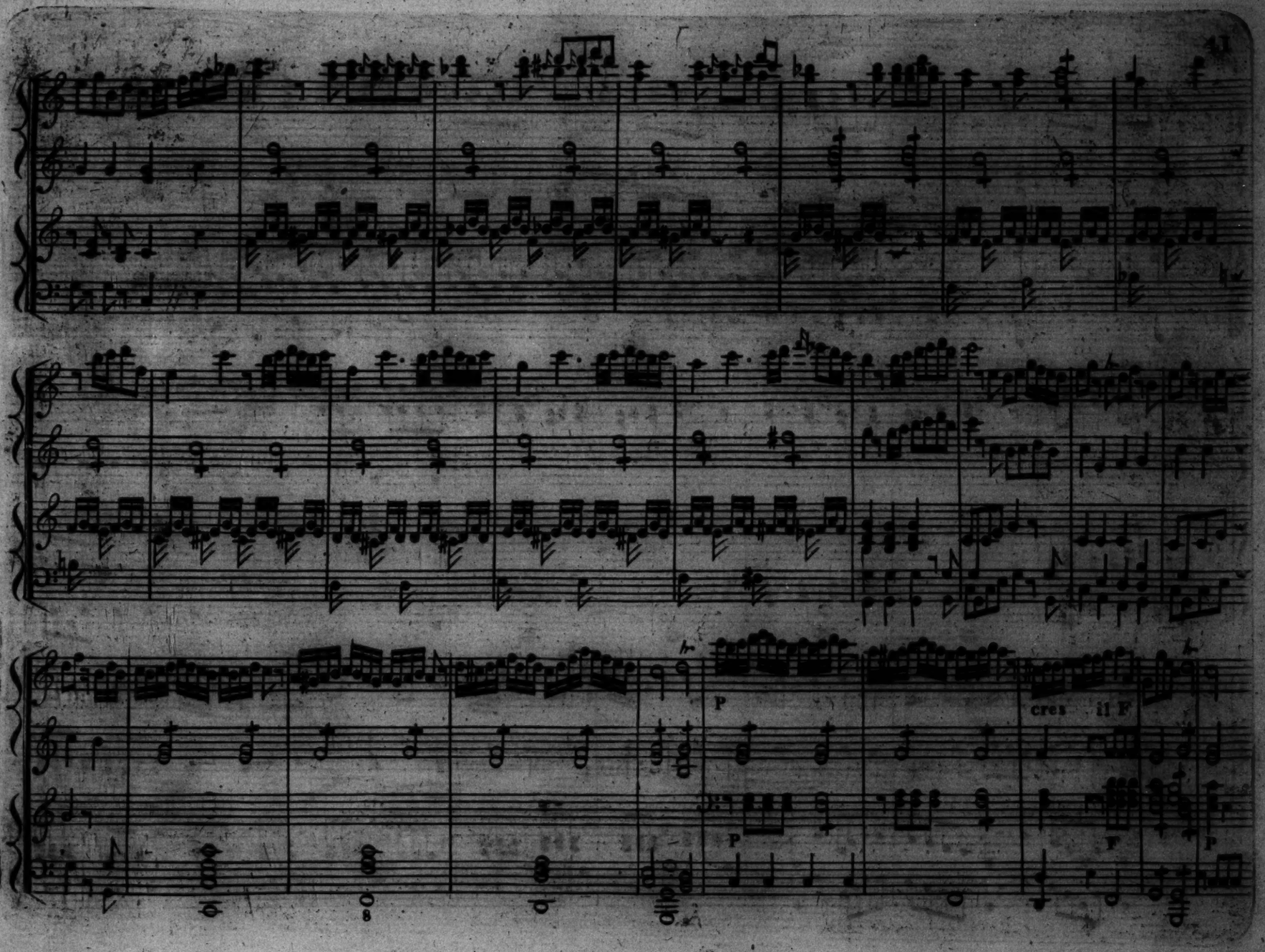
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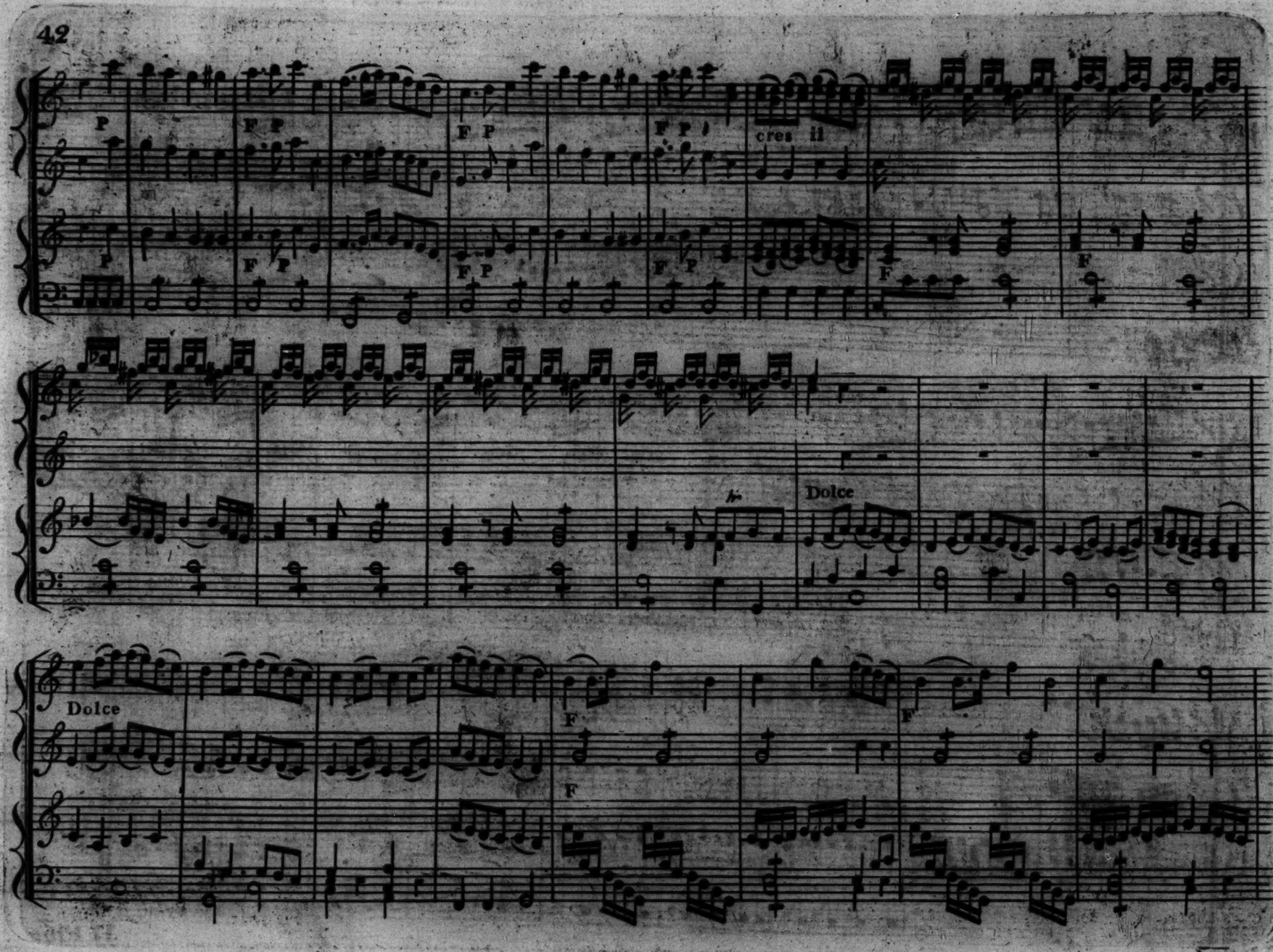
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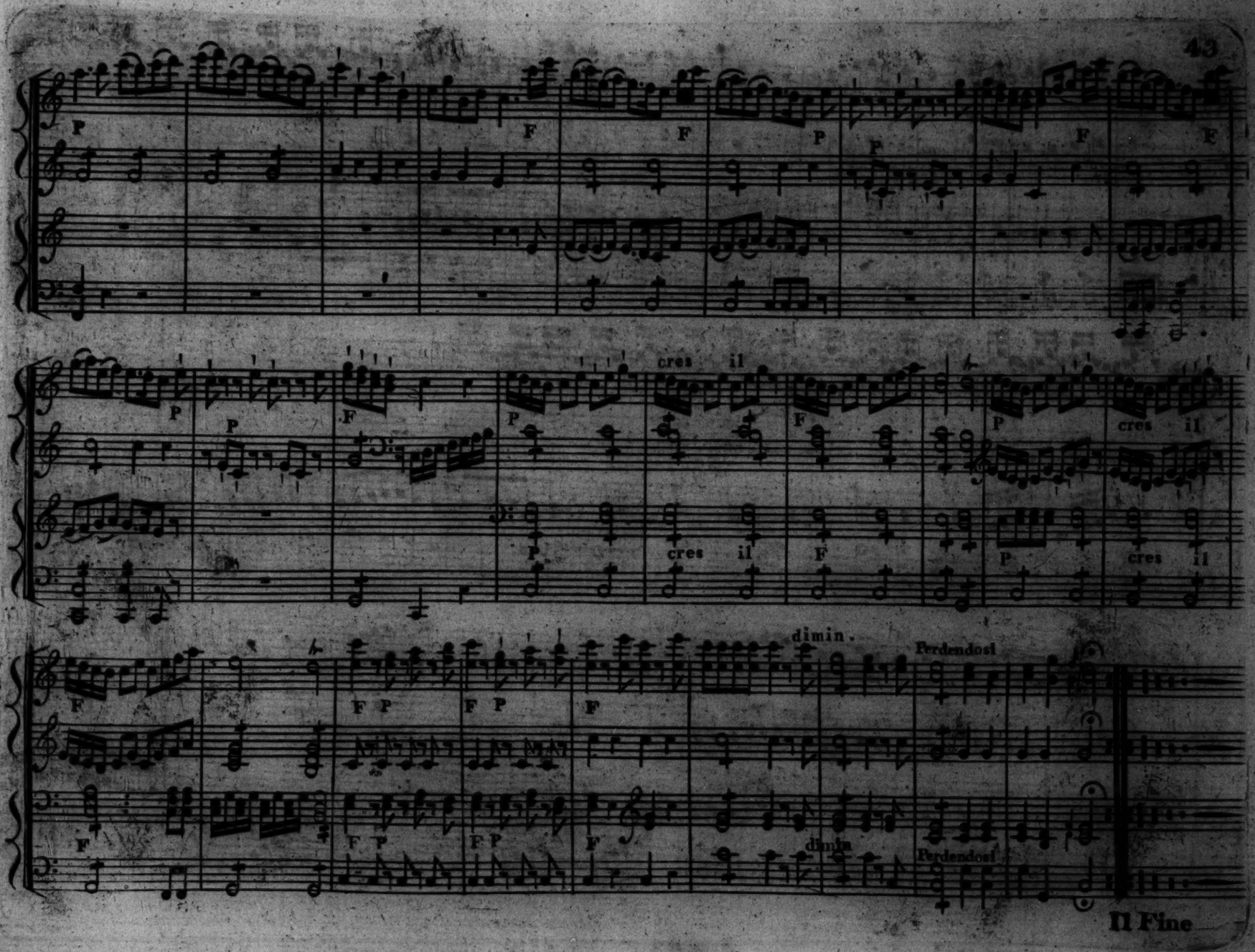
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